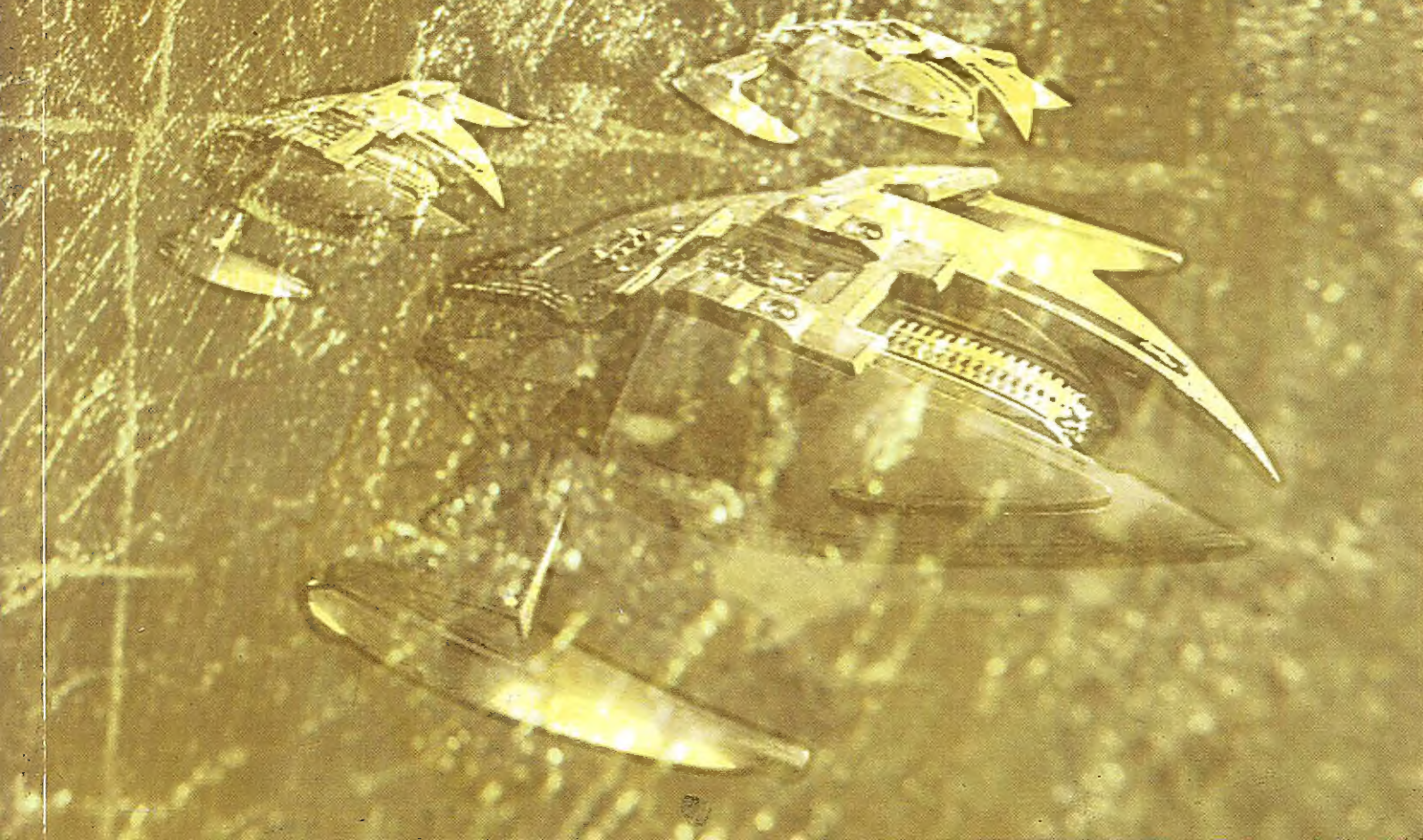
STAR TREK
DEEP SPACE NINE®
ROLEPLAYING GAME

NARRATOR'S TOOLKIT



SHADOWS AND LIGHT

THE

STAR TREK®

DEEP SPACE NINE™

ROLEPLAYING GAME
NARRATOR'S TOOLKIT

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Dedication: *To Christian Moore's powerbook. Alas, sweet prince, we hardly knew ye...*

Disclaimer: While Last Unicorn Games has researched extensively to make this the most authentic *Star Trek® Deep Space Nine™* Roleplaying Game possible, the depth of information necessary for a fully-realized role-playing game is not always revealed during a weekly television show. While we have tried to extrapolate logically within the flavor of *Star Trek®*, we have taken some liberties and players should remember that only the events, characters, and places that appear on the show or in films are canon.

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"You are the dreamer.

And the dream..."

— from "Far Beyond the Stars"

Introduction

Running a roleplaying game series is not an easy thing to do. As Narrator, you must spend time creating settings and supporting cast characters, planning episodes, and keeping track of what happened in previous episodes. And then, of course, you actually have to narrate the game sessions, entertaining and intriguing your friends for hours. But in the end, when everyone's having fun and telling you how much they're enjoying themselves, all the preparation pays its dividends.

Fortunately, there are some shortcuts, tips, and tricks you can use not only to make your pre-game preparations and bookkeeping easier, but to make your game sessions more exciting and vibrant. This book lets you in on some of them and will help you think about ways to use them. The final result should improve your, and your players', gaming experiences.

Of course, since narrating is as much an art as a science, no book can completely describe how to do it, or cover every contingency that might arise during a game. Often, running a game means thinking and acting extemporaneously, instead of from a script—improvisational roleplaying, as it were. The more you practice, the better you'll get. But *Shadows and Light: The Star Trek: Deep Space Nine Roleplaying Game Narrator's Toolkit* can offer a few guidelines, suggestions, and pieces of advice to see you through the rough patches.

Synopsis

Shadows and Light consists of three parts. The first part, "The Final Frontier," includes the first two chapters. "Chapter One: A Tangled Web," discusses some of the key dramatic elements of the *Star Trek: Deep Space Nine Roleplaying Game*, primarily in contrast to the *Star Trek: The Next Generation Roleplaying Game*. Games in the former setting have a "feel" which often differs greatly from those of the latter, and may take place in very different locales. Here you can find out about those differences and how to use them to your advantage when creating episodes.

"Chapter Two: Outpost Life," discusses the concept of a game based around a static location—a space station or outpost—instead of a mobile one such as a starship. By following the simple patterns and lists of suggestions in this chapter, the Narrator can create dozens, if not hundreds, of interesting and intriguing scenarios.

The second part of the book, "Dramatic Engineering," gets down to more of the nuts and bolts of scene and episode creation. Here the Narrator can find out about techniques for planning and running his

game, such as the flow chart method and jumpcutting. "Chapter Three: Narrating," describes some of the basic things a Narrator must remain aware of when planning and telling stories. "Chapter Four: Creating Scenes and Episodes," delves into the nature of story creation from the Narrator's point of view and provides numerous suggestions for improving your game.

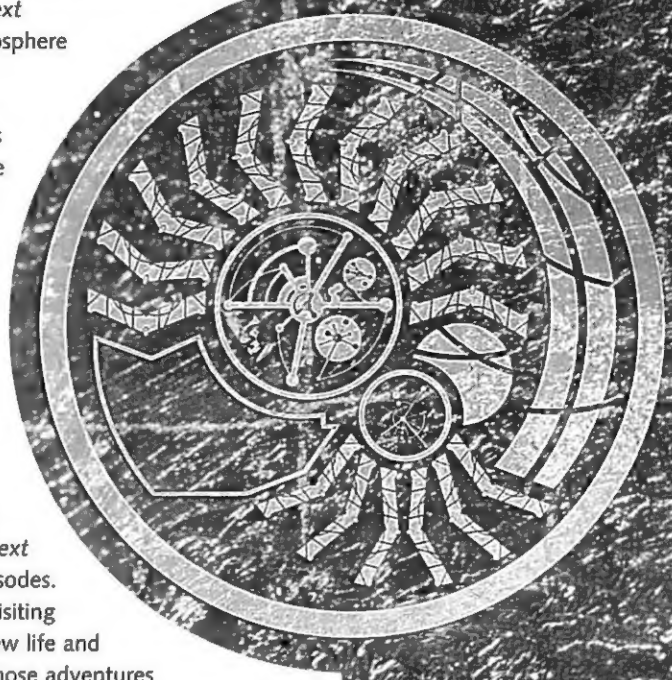
The third and final part of *Shadows and Light* consists of a large chapter describing the Bajor Sector in detail. Narrators can use it as a setting for their series, as inspiration for creating their own sectors, or as a place for characters to visit and adventure in.

Last but not least, the appendix includes all of the forms you'll need to run your *Star Trek: Deep Space Nine RPG* series. Using them should help reduce the time you have to spend preparing for your game. Permission is given to photocopy these forms for personal use only.

So welcome to the frontiers of the Alpha Quadrant—welcome to the shadowy universe of *Star Trek: Deep Space Nine*.

A Tangled Web

One of the things that makes the *Deep Space Nine* setting so fascinating for gaming purposes is the manner in which it differs from your standard *Star Trek* setting, like *Star Trek: The Next Generation*. *DS9* presents an atmosphere of shadowy purposes and secret intrigues, where things are rarely what they seem. These differences open up a whole universe of game possibilities, so Narrators should explore and exploit these possibilities when they can.



Shades of Grey

The *Star Trek: Deep Space Nine Roleplaying Game* focuses on situations that do not normally occur in standard *Star Trek: The Next Generation Roleplaying Game* episodes. The latter focus on exploration—visiting strange new worlds to seek out new life and new civilizations. Along the way those adventures may involve political machinations, espionage, war, and similar distasteful events, but such occurrences are rare. When they do occur, the Crew always triumphs in the end, restoring freedom, truth, justice, peace, and honor to the galaxy. If the adventure presents a moral dilemma, it's one with a clear-cut "right" answer (even if the character does not see that answer immediately), and the character eventually resolves the situation without having to compromise his ethical principles.

Furthermore, in a *Star Trek: The Next Generation Roleplaying Game* series, the characters, like the characters on the television show, get along with each other very well. Their basic goals and ambitions—protecting the Federation, advancing its knowledge, bringing peace to the galaxy—mesh with their companions', giving them little, if anything, to disagree about. Whatever disagreements do arise resolve themselves quickly during the course of the episode.

Star Trek: Deep Space Nine Roleplaying Game episodes, on the other hand, paint a different picture. They take place in areas where politics, terrorism, spying, violence, and deceit often reign supreme, so the players must prepare themselves and take appropriate precautions. They frequently involve situations where a character has to make hard moral choices where no "right" answer exists. They raise the question of whether Federation ideals can, or should, be put aside when danger threatens the very safety of the Federation—or if doing so in and of itself threatens the Federation's existence. Issues that divide the Crew, sometimes along passionately-argued lines, often rear their heads; two characters may spend many episodes, or even an entire series, at loggerheads with each

other. (Though they may also develop a deeper understanding and respect for each other the more they interact.)

In short, whereas *Star Trek: The Next Generation Roleplaying Game* series take place in the bright virtuous light of triumphant Federation principles, *Star Trek: Deep Space Nine Roleplaying Game* series occupy a shadowy realm where shades of grey predominate and principles alone may not always get the job done. Of course, many *Star Trek: Deep Space Nine Roleplaying Game* characters can, and do, follow the Federation's guiding principles whenever possible; just because they exist in a more ambiguous world does not mean they become amoral and unprincipled. But there are times when they have to decide what means more—sticking to principle or accomplishing an important mission.

WORKING THE SHADOWS

Does this mean that you, as Narrator, should throw morally ambiguous situations at your players week after week, forcing them to make hard choices and taste the bitter ashes of defeat when they choose wrong? Of course not. Even in the *Star Trek: Deep Space Nine Roleplaying Game*, the characters should conclude most episodes triumphantly and with the knowledge that they did the right thing—just like the characters we watched every week on the *Deep Space Nine* television show. But occasional moral ambiguity, not to mention genuine differences of opinion between characters, should play a role in your series.

For example, in the television episode "Hippocratic Oath," Dr. Bashir, following the dictates of his principles and conscience, tries to cure the ketracel-white addiction of his Jem'Hadar captors, even though he knows full well that success removes a major weakness from a Federation enemy. Chief O'Brien, on the other hand, believes he shouldn't even try to cure them and that they should concentrate on escaping from captivity. Who's right? That's not for this book to say. The point is that this difference of opinion drives an intriguing and engaging story. Assuming that your players can handle in-game arguments and differences of opinion without it spilling over into life outside the game, a *Star Trek: Deep Space Nine Roleplaying Game* series should feature just this sort of episode from time to time.

Similarly, in "In the Pale Moonlight," Captain Sisko has little choice but to cover up murders to insure thousands of lives would be saved. He knows this compromise of his principles will haunt him for the rest of his life. In the end, he concludes that he'd do it all again if he had to because the goal is more important than maintaining his principles untarnished. Give the Crew members in your series the chance to make decisions of similar import—and then make them live with the consequences, good or bad, of their decisions.

Moral Options

Many Narrators have trouble introducing moral conflict without seeming heavy-handed, preachy, or as if they're trivializing the problem. However, as long as you present the characters with multiple options, favoring none of them in your presentation, and fairly represent the impact of the problem and its potential solutions, handling the situation should pose few difficulties.

Similarly, to avoid trivializing the problems, do not run such episodes frequently; doing so diminishes their impact. Instead, pick issues which hold great importance for the characters—such as the Hippocratic Oath for a medical branch character, the concept of capital punishment for a command officer, or the question of how far one can ethically go in pursuit of knowledge for a science officer—and introduce them thoughtfully and tastefully in ways that give the players a reasonable chance to consider all sides of an issue.

Life Outside Starfleet

In a *Star Trek: The Next Generation Roleplaying Game* series, almost all player characters belong to Starfleet—that's the nature of the game. But while *Star Trek: Deep Space Nine Roleplaying Game* characters have that option, most *Star Trek: Deep Space Nine RPG* series will concentrate primarily on characters who have never tapped a delta shield, and on the exploits and stories such characters can tell. A *Star Trek: Deep Space Nine Roleplaying Game* character could be a wily Ferengi merchant, a gruff Klingon warrior, a flightly Trill gambler, a spacefaring rogue with a heart of gold, or any of a billion other characters who couldn't make it into Starfleet Academy on their best day.

This aspect of the *Star Trek: Deep Space Nine Roleplaying Game* changes it significantly from other games set in the universe of *Star Trek*. You can run the game with absolutely no Starfleet characters, which means no Starfleet regulations—

and that means no Prime Directive, no minimal use of force, no peaceful coexistence with other races. The characters can go where they want and do what they want however they want to do it—though they may have to answer to the authorities for their actions.

Mix and Match

Perhaps the most intriguing option—the one chosen by the *Deep Space Nine* television show—is to mix Starfleet and non-Starfleet characters. Odo, Colonel Kira, and Quark do not belong to Starfleet, and it shows in the ways they act and think. Odo, with his background in Cardassian culture and practices, openly expresses scorn toward Federation security procedures; Kira and Captain Sisko sometimes butt heads regarding the best way to handle a particular situation. Mixing Starfleet and non-Starfleet character breeds conflict—and *conflict creates stories*.

Even if the characters in your series all belong to Starfleet, the nature of the *Star Trek: Deep Space Nine Roleplaying Game* setting indicates that they will encounter non-Starfleet supporting cast characters during the course of the game. In fact, most of these NPCs won't even have Federation citizenship. Starfleet characters will have to call on all their diplomacy and alien relations training just to make it through some of these encounters without losing their tempers. The friction resulting from the clash of cultures and values provides yet another form of conflict from which the Narrator can mine stories.

Fringes and Frontiers

In a similar vein, characters in a *Star Trek: Deep Space Nine Roleplaying Game* series live on the fringes and frontiers of Federation space, or maybe outside it entirely. They remain creatures of the hinterlands, the vagabonds and roustabouts of an otherwise ordered galaxy. Their adventures rarely take them to Earth or any other core Federation world, or even to areas firmly under UFP control. Instead, they must make do among a shifting labyrinth of Human and alien jurisdictions, power struggles, religious conflicts, and free trade. As soon as things begin to seem clear and comprehensible, some new problem comes along to muddy the galactic waters. Chaotic at best, an uncertain life on the frontier always manages to promise at least one thing—it's never dull.

Because the awesome power of the Federation lies many light-years away, the players must find other, more creative ways to cope with problems than asking for UFP assistance. If shortages occur, they must trick or barter more supplies out of the nearest trader or Ferengi merchant. If Klingon raiders threaten their outpost, the Crew has to bluff their way out of the situation, find a way to scare the Klingons off, or build enough weapons to stop them. If the outpost's computer goes haywire, the Crew can jury-rig a solution until the weekly (monthly, quarterly...) supply ship arrives with the new parts needed to effect proper repairs. And so on.

Location, Location, Location...

As Narrator, work with the players to choose the exact location of their outpost; put it somewhere interesting and "in the middle of things," a place that gives you plenty of story ideas. It might be in the middle of a heavily populated area,

like the Bajor Sector, or it might be the Federation's first outpost in an unexplored territory such as the Kellinan Reach or Draconis Outback. Both approaches have their benefits and drawbacks. The first gives you a solid, predeveloped population for the characters to interact with; the characters will have the opportunity to become integral participants in the complex politics and interactions swirling about such a richly detailed area. While the region will most likely consist of familiar astrographical territory, the cultural, moral, and spiritual explorations have only just begun for the characters.

In the second option, the characters must learn to be explorers and galactic trailblazers, far from any assistance or support. An outpost's computers may have information about a region or its civilizations to get the characters started, but it is up to the Crew to delve into the new civilizations and situations they come across and learn about them in depth.

On the other hand, an outpost or station in a completely unexplored area offers the characters that chance to blaze trails, but deprives them of any common reference point to work from—and when *everything* is strange and new, those qualities often lose their allure quickly. However, if the Crew spends the first few game sessions exploring their immediate galactic "neighborhood," they may be able to establish relations with friendly civilizations and perhaps build the series into one more like the first type described above. Make your choice based on your plans for the series, the tone you want to set, and the types of characters the players want to play.

Whatever location you choose for your outpost, make sure it has plenty of interesting things nearby for those times when the characters tire of adventures based on or near their outpost. A mysterious nebula or asteroid belt, some planets with strange, unexplored ruins on them, a new civilization to encounter, nearby Federation (or non-Federation) colonies, a hostile or suspicious species living nearby—all can provide the characters with plenty to do in addition to their outpost duties. See the "Keeping the Peace" and "Missions on the Frontier" chapters in the *Star Trek: Deep Space Nine RPG* for additional suggestions.

And remember—even the most innocuous problem or threat can seem all too real on the frontier, when the characters remain far from many forms of serious or competent assistance. The best stories on the frontier often spring from the accidental or unlooked-for situations the characters find themselves in.

Outpost Life

Many *Star Trek: Deep Space Nine Roleplaying Game* series differ from typical *Star Trek: The Next Generation Roleplaying Game* series in one significant way: the characters lack the mobility that comes from living on a starship. The characters may have access to some ships, particularly smaller ones like runabouts, but they spend the majority of their time in a nonmoving environment—an outpost or station of some kind.

In short, the setting for a *Star Trek: Deep Space Nine Roleplaying Game* series remains *static*. While ultimately this difference may not matter very much—adventures in the universe of *Star Trek* are adventures in the universe of *Star Trek*, regardless of where the action occurs—it poses some significant challenges to the Narrator when it comes to planning episodes and campaigns. In a *Star Trek: The Next Generation Roleplaying Game* series, the characters can go to wherever the action happens to be at warp speeds. They can fight Romulans in the Alpha Quadrant one episode, and deal with a stellar anomaly in the Beta Quadrant the next. However, in a *Star Trek: Deep Space Nine Roleplaying Game* series, *the action has to come to the Crew*, either in the form of someone or something arriving at the outpost, or as a series of events arising out of the relationships between, and interactions among, the various inhabitants of the outpost or station.

According to some students of literature, most stories boil down to one of two basic plots: "a stranger comes to town" and "boy meets girl." As the Narrator of a *Star Trek: Deep Space Nine Roleplaying Game* series, you'll have the opportunity to explore both types of tale to your heart's content. Roughly speaking, the sorts of episodes that you can run in the generally static environment of your series break down into three categories: episodes where the adventure comes to the outpost (usually in the form of visitors or guests of some sort); episodes where the action affects or involves the station or base itself; and episodes focusing on the interactions of the characters living on or visiting the outpost.

A Stranger Comes to Town: Bringing Adventure to the Outpost

The most common type of *Star Trek: Deep Space Nine Roleplaying Game* episode brings the action to the characters' outpost in the form of a visitor or

visitors of some type ("visitor" adventures, for discussion purposes). Large or small, kind or cruel, helpless or aggressive, friendly or hostile, all visitors have stories to tell. This type of episode breaks down into four major story components:

1. **Arrival:** How the visitor(s) arrived at the outpost.

2. **Identity:** Who or what the visitor(s) are.

3. **Intent:** What the visitors' purpose is, and how they attempt to fulfill it.

4. **Departure:** How the visitor(s) leave the outpost.

A good *Star Trek: Deep Space Nine Roleplaying Game* episode may focus on one or more of these elements, depending upon what the Narrator has in mind. If the Narrator uses multiple elements in his story, they can be folded into the three-act model described in the *Star Trek: Deep Space Nine Roleplaying Game* core rulebook: the visitors' arrival and who they are comprises Act One (Introductions);

the revelation of their purpose or purposes and their actions towards those ends, plus the Crew's response to them, constitutes Act Two (Confrontations); and the conclusion of the action and how the visitors leave the station rounds out the story in Act Three (Resolution).

ARRIVAL

The Narrator must first decide how the visitor will arrive at or on the outpost.

Arrival By Starship

Typically, visitors travel to outposts or stations on starships, but even that basic answer opens up many different story possibilities. First, what kind of ship did the visitor arrive on? It could be a standard civilian transport, like a merchant freighter or passenger transport. This works best for episodes where the arrival itself doesn't really constitute one of the scenes or impact the story in any meaningful way. However, more "exotic" options always remain available. The visitors could arrive on a military or quasi-military ship, such as a Starfleet vessel, Cardassian *Galor*-class warship, Romulan warbird, or Klingon bird-of-prey.

Depending upon the type and location of the outpost, and the current situation in the series, having a ship of that nature arrive may be a routine occurrence, a major event, a diplomatic crisis, or a declaration of war. Obviously, a bird-of-prey hailing a Federation starbase might arouse nothing more than simple curiosity, while the same vessel hailing a supposedly hidden rebel camp might spell disaster.

Sometimes the "ship" really isn't a ship at all—it's an object or device that the visitor somehow hitched a ride on. Examples would include an enormous comet with strange aliens living inside it, the body of some gigantic creature living in space (or such a creature's "egg" which hatches in or near the outpost), a long-lost probe carrying a newly-evolved nano-lifeform, or a subspace carrier wave that somehow "catches" a subspace life-form and drags it into the station's communications system. A visitor may even have the power to insert himself into a person's body (or, psionically, into someone's mind), in effect using the body as a "ship" without the person's knowledge.

Second, how did the visitors get aboard the ship? In most cases they boarded at the point of departure. But many times the beginning of a good episode lacks that sort of normality. Maybe a visitor stowed away on the ship, hiding from its commander and crew so that he could reach the outpost (or some other destination) undetected. In a more sinister vein, perhaps someone put him on the ship against his will—he was press-ganged, kidnapped, drugged, stuffed into a cargo container bound for the outpost, or something similar. He may not even remember how or why he got on the ship if, for example, a blow to the head has caused him to suffer amnesia.

Third, how does the ship arrive at the outpost? Usually it just docks at a docking port and the passengers disembark. But maybe it crashes, or threatens to crash, into the outpost or station (either on purpose, or because it is adrift and uncontrolled), forcing the Crew to take action to save their home from danger. Similarly, perhaps the ship has to make an emergency arrival of some sort—due to a lack of oxygen or engine power, it must dock *immediately*, and the Crew has to figure out a way it can do so without damaging the outpost or harming its inhabitants. The arrival may even be forced—the boarding parties of an invasion, for example.

Other Means of Arrival

Ships aren't the only way to get onto an outpost. Some other possibilities include:

- **Transporters:** A visitor could transport onto the outpost from a ship or nearby planet. Usually a station's sensors can pick up a ship before it gets within transporter range, but that's not always the case—Dominion transporters have a range of up to three light-years (well beyond Federation lateral sensor ranges), and there have been instances of other transporter technology operating over vast distances. (Similarly, an Iconian gateway, or an entity like Q with vast powers, could simply "place" a person on an outpost in transporter-like fashion.) Imagine the Crew's surprise when someone—perhaps even an enemy—suddenly shows up in the Operations Center, or someone's quarters....

- **Other Dimensions:** Visitors may arrive from the Mirror Universe, deep subspace, or other dimensions besides the one where the game takes place. This may require transporter-like technology, a rupture of the space-time continuum, or a strange accident that the Crew must reverse. The visitor may want to stay in our dimension (even if he's not wanted), or may desperately wish to return home; a story can build on either situation.

- **Time Travel:** People from the outpost's past or future may travel to the station somehow, either by accident or on purpose. While similar to characters from other dimensions, these visitors offer the added complications of potential disruptions of the timestream and the unpleasant attentions of the Federation Department of Temporal Investigations.

IDENTITY

The most important thing to establish about a visitor is, of course, his identity. Whether he's a friendly Vorta defector, a surly Klingon, a strange energy life-form from the heart of a nearby star, or an assassin bent on causing a Crew member harm, the visitor's identity colors his actions and interactions during the episode. Beyond the basics—species, job, and so forth—the Narrator has several things to consider.

One Or Many?

Sometimes a visitor isn't a visitor, but visitors—a group of people. This could range from a set of Miradorn twins or a husband and wife, to a small group of pilgrims on a religious journey, to the crew of a Starfleet vessel, to a group of refugees, to an entire invasion force. Obviously, the size of the group affects the story; a scenario exploring the emotional impact of the arrival of a Crew member's former love and her husband differs from one which deals with the emotional impact of the plight of a group of lost colonists.

A large group of visitors may act as a physical story element in addition to its role as an emotional or purely dramatic element. The aforementioned group of lost colonists, for example, might be so large that it would strain the outpost's resources to let them all on board—how can the Crew help them without causing havoc or harm to their own home? The arrival of a shipful of Elaysians may require the Crew to adapt large parts of the base to simulate a low-gravity environment. Depending upon the Narrator's desire and the nature of the episode, this element may simply act as color, or it may become a crucial part of the adventure.

Condition

Not every visitor who arrives on a station will be the picture of health. Most will be perfectly healthy, but some will show up with injuries, deadly illnesses, and similar afflictions. Some may even carry infectious diseases onto the outpost without knowing it.

A visitor's emotional condition may also hold considerable importance. Surliness in a Klingon visitor probably won't set off any warning bells, but a happy, friendly, or even jolly Klingon might make the Crew sit up and take notice. Visitors who display uncharacteristic emotions or reactions will attrract the notice of the Crew—it doesn't take an empath for the Crew members to draw some significance from such displays, even if it's just that they should ask the visitor what's troubling him.

Long-Lost Friends

Another important thing to consider: Does the visitor have a past relationship with one of the Crew members, or anyone else on the outpost? Having an old girlfriend/boyfriend, parent, Rival, Sworn Enemy, or former crewmate arrive at the Crew's outpost can create many intriguing scenarios. For example:

- As in "Doctor Bashir, I Presume?," the arrival of parents or siblings may lead to revelations about a character's childhood or past which have consequences in the present for the Crew to cope with. The same applies to old boyfriends/girlfriends.

- As in "Take Me Out To The Holosuite," when a Rival shows up, sparks fly, and characters often act in extreme and unusual ways which the Narrator can take advantage of.

- As in many *Deep Space Nine* episodes featuring Kasidy Yates, the arrival of a love interest can help to develop a particular Crew member's personality and background by bringing out a side of him not ordinarily seen in a typical action-oriented story. And, as shown in "For The Cause," sometimes the love interest acts as the seed for an entire game episode.

Alternately, instead of a long-lost friend, the visitor may be a future friend—in short, a new crewmate or station resident whom the Crew will get to know over the course of the series. This method provides the Narrator with an excellent way to introduce new supporting cast characters into the

campaign setting in a manner which draws attention to them, but then allows them to fade into the background to whatever degree he desires.

Suggested Visitors

The types of visitors coming to a particular outpost depends largely upon the purpose, location, and facilities of the installation. Some possibilities include:

Ambassadors, diplomats, and other politicians: If the outpost possesses political significance, political and diplomatic figures are bound to show up sooner or later. If its facilities and security are adequate, negotiations or conferences may be held there. In either case, assassination attempts, efforts to embarrass one of the attendees, espionage, or similar incidents may follow.

Assassins, thieves, pirates, and con men: One of the Crew members, or some other important person stationed or living on the outpost, becomes the target of an assassin. Valuable items stored on, or shipped from, the installation (like Vash's artifacts in "Q-Less") may catch the eye of thieves and pirates. Wealthy residents of the outpost may be pigeons ripe for plucking by a scam artist. In every case the Crew has to figure out what's going on, who's doing it and why, and stop it.

Inspectors and other government officials: If Starfleet or some other political entity owns or controls the outpost, inspectors and other officials from that government may arrive to check the outpost's security arrangements, conduct fact-finding missions (as shown on "The Forsaken"), install the latest computer upgrades, confer with the commander and his staff, request assistance with a delicate mission, and so forth.

Invaders: During much of *Deep Space Nine*, the station has lived with the threat of a Dominion invasion. The station or outpost in your *Star Trek: Deep Space Nine Roleplaying Game* series may suffer from a similar problem.

Merchants and traders: Trade and commerce serve as the primary reasons for many space outposts' existence, and therefore merchants often frequent them. Some outposts, like Deep Space 9, may have specific commercial areas (the Promenade) set aside for permanent shops and stores; others may simply take the form of gigantic warehouses in space where traders and brokers haggle over prices and shipping schedules.

Pilgrims: If the outpost possesses religious significance, or religious artifacts, or simply occupies a location near a place that does, pilgrims and religious figures may arrive there frequently. Doctrinal disputes and other problems can blossom into situations only the Crew can resolve.

Refugees: As show in the television episode "Sanctuary," refugees can pose significant problems for an outpost. The Crew may want to help them, but lack the resources (especially, on a cramped outpost, the space) or authority, or the refugees' demands may be unreasonable. The refugees might not even be refugees at all—instead of fleeing political oppression, they could be trying to escape from the consequences of crimes they committed or something similar.

Spies: Because of the high number of people passing through them, and sometimes their strategic significance as well, outposts often serve as the perfect place for spies to meet and exchange information, conduct espionage, or build networks of informers. Spies may even focus their attention on Crew members, as in "Inquisition," "Inter Arma Enim Silent Leges," and many television episodes featuring Garak.

Intent

After a visitor's identity, the next most important thing to know about him is his *intent*. Why did he come to the outpost? Except for the occasional episode based around an accidental arrival, or where someone "just passing through" somehow creates trouble, the visitor must have some reason for being there.

Broadly speaking, a visitor's intent falls into one of two categories: purposes directed at one or more Crew members; and general purposes not directed at Crew members, but which can have a lasting impact on their lives.

Crew-Oriented Purposes

In most episodes, a visitor's purpose will somehow relate to one (sometimes more) of the Crew members: an assassin wants to kill him; an old flame wants to rekindle the romance; a spy wants to corrupt him; a con man wants to separate the mark from his money. The episode revolves around how the character (and his Crewmates) react to this purpose; he may resist, sincerely go along with it, go along with it just to learn more (or make money), and so forth.

The Narrator should look at every character's Traits and Background History as an orchard from which he can pluck episode seeds, or even entire episodes. From them he can create many visitor episodes with a Crew-oriented purpose. Code of Honor, Dark Secret, Obligation, Rival, Shady Background, and Sworn Enemy are perhaps the most fertile story sources, but think about the possiblities inherent in, for example, a "Criminal Upbringing" Early Life History. One of the character's "old friends" from that time could show up to blackmail him, or to seek his help with one last, big caper. A character who attended the Trill University may meet up with old school chums who want something from him. Starfleet characters may encounter former Academy classmates or shipmates.

General Purposes

In some situations the visitor's purpose has little or nothing to do with the Crew members. Spying on the outpost (or meeting a fellow spy), rendezvousing with someone, buying and selling goods, attending a conference or tournament, invasions, and similar circumstances may affect the Crew (directly or indirectly) but do not specifically involve them. Based on the events of the episode, or their own desires, the characters may become involved.

For example, in the television episode "Second Sight," Gideon Seyetik's purpose in coming to Deep Space 9 has nothing to do with the characters—he's on a scientific mission that just happens to involve a nearby star. However, the interaction between Seyetik and his wife draws Captain Sisko into a story involving them, even though their purpose in coming to the station had nothing to do with him at first.

Departure

Last but not least, the Narrator should consider the visitor's departure from the outpost. Voluntary or involuntary, forceful or peaceful, the departure (or planned departure) may constitute a key element in the episode. For example, in "Captive Pursuit," how Tosk gets off the outpost—either involuntarily, at the hands of the Hunters, or under his own power to continue the chase—drives much of the action, and has serious consequences for Chief O'Brien.

The departure element is, essentially, the opposite of the arrival element. Most of the discussion of arrival, above, can apply to departure with a few changes. An accidental or emergency departure, for example, may lead the Crew to track the visitor down and find out what's going on. It may involve a ship, something which resembles a ship, or means which have no connection to starships at all. It just depends on the visitor's nature, purpose, and resources.

Ion Storms and Computer Malfunctions

A second class of episodes for static series are those where danger threatens not the characters, but the outpost itself, or in which the outpost causes the danger. Such episodes take advantage of the fact that a starbase or space outpost cannot simply fly away from an incoming disaster or threat—it has to sit there and take it.

Affecting the Outpost

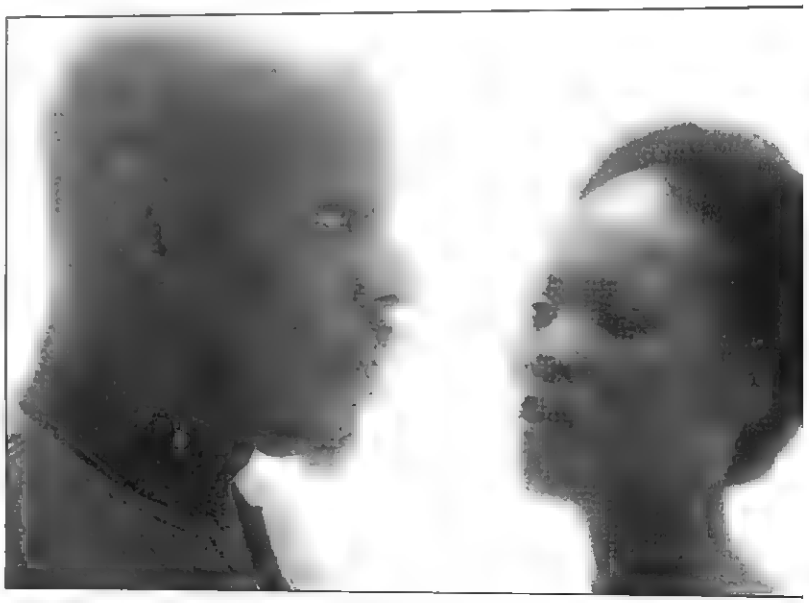
Although usually described as "empty," space actually contains many phenomena that good Narrators can exploit to threaten the outpost, make life on the outpost inconvenient in some way, or spur the Crew to action. A clever Narrator will use the stellar environment as a source of episodes or complications within episodes.

Natural and Unnatural External Phenomena

Some threats to an outpost or station come from outside. Ion storms, comets, hurtling asteroids and chunks of space debris, gravity waves, and similar phenomena can all affect an outpost. Sometimes they will simply cause damage to the station or base, requiring the Crew to make repairs and deal with any resulting crises (looting, medical emergencies, freed prisoners, and the like). On other occasions, more esoteric effects result. For example, an ion storm might simply knock out an outpost's communications, leaving it unable to call for help when raiders attack, or a strange energy wave may affect everyone living on the outpost in some way (for example, it could wipe away their memories or change their genders temporarily).

Natural phenomena need not be destructive to be dangerous. Disease, for example, can affect the Crew without harming the outpost or its equipment in the least. Ships, ship personnel, and various objects floating through space can all bring diseases to a station, provided that they somehow pierce through protective shielding and hulls and make it into the station's environment.

On the other hand, in the universe of *Star Trek*, many phenomena defy natural explanation, and they, too make for good game episodes. Subspace, for example, provides many story possibilities. Subspace ruptures and pockets can have wildly varying effects—anything from tearing a starbase in two to simply blocking communications or transporters. Some strange, and potentially threatening, beings and creatures



even live entirely within subspace. Similarly, alien forms of life completely different from carbon-based life exist and can give rise to complete episodes or storylines. The Crew may not even recognize some of these life-forms as living beings at first; one of the key events in the episode, or even the focus of the entire episode, is the discovery that a bizzare natural phenomenon is actually alive!

Internal Events and Threats

Sometimes the greatest danger lies *within* the outpost itself. Characters who get comfortable with the installation where they live and work should watch out, for a clever Narrator can use that against them. As the episode "Civil Defense" illustrates, sometimes the outpost itself can become a threat. Some possible internal problems include:

Computer glitches: A logic bomb planted in the computer system by an enemy, old programs that interact oddly with new programs, and computer systems which mistake friends for foes are just a few of the problems that rogue or malfunctioning computer systems can cause. Since the Crew probably depends heavily on computers to do their work, turning their favorite tool against them can force them to rely on little-used skills and to develop new ones under pressure.

Infestation: From Cardassian *voles* to tribbles to alien energy beings, many different types of vermin exist in the *Star Trek* universe, and they can show up on your series' outpost via poorly-inspected merchant vessels and similar routes. Once on the outpost, they may serve as a form of comic relief (such as when a Crew member goes back to his quarters after a double shift, only to find it so full of tribbles that he cannot even lie down), or as a source of tension or danger (Cardassian *voles* chew through vital relays, crashing systems needed to prevent some catastrophe).

Malfunctioning systems: Plenty of systems besides the computers can malfunction. Replicators can produce toys or inedible goo instead of food, transporters might cause potentially deadly mis-transports, and so on. The most infamous example, holosuites, provides an endless source of adventures. All it takes is an unusual power surge, computer core memory alteration, or subroutine inserted into the holoprogram as a "surprise," and suddenly the doors won't open, the safety overrides are offline, and the characters must fight for their lives against photonic fantasy adversaries. Refer to the *Holodeck Adventures* book from Last Unicorn Games for more ideas along these lines.

Sometimes a malfunctioning system isn't so blatant or immediately dangerous, but nevertheless causes problems which the Crew must correct. For example, imagine a malfunctioning communications system which automatically routes a copy of all outgoing transmissions to the Obsidian Order. Once they uncover the problem, the Crew members must find out what caused the malfunction, who's responsible for it, and how to get the information back. In the end, the "malfunction" might turn out to be a deliberate act of sabotage or espionage.

Power loss: Similar to a systems malfunction, loss of power to the outpost prevents the characters from using systems they can ordinarily rely on. The Crew typically has to find out what's draining the outpost's power and stop it, or find another source of power, in time to prevent some other disaster from occurring.

Self-defense systems: If the outpost has internal defense systems, activating them at the wrong time may cause significant problems for the Crew (as in the television episode "Civil Defense"). The Narrator may even spin the story out further by having the Crew track down whoever (or whatever) activated the system after they manage to shut it down.

Boy Meets Girl: Character-Focused Episodes

In any good roleplaying game series, episodes focusing on particular characters and their relationship(s) with other characters are commonplace. In a *Star Trek: Deep Space Nine Roleplaying Game* series, they hold even greater importance. Since the action in such a series occurs within a limited venue—the outpost—the Narrator and players must make the most of their greatest resource—the Crew and other outpost supporting cast characters—and develop stories based around their interaction.

To this end, you as Narrator should ensure that all characters prepared for a *Star Trek: Deep Space Nine Roleplaying Game* series are well thought out and contain plenty of "story hooks" (character aspects around which you can create episodes, such as having a long-lost twin brother). Furthermore, you should prepare the players for episodes focused on their character. You shouldn't reveal any facts about the episode to the player, necessarily—although that may help the player get into his role better—but you should at least alert the player that his character will occupy "center

stage" before the game begins. That way, you avoid the "deer-in-the-headlights" panic-stricken look of a player who can't think of anything for his character to do when he's suddenly put on the spot.

Since the *Star Trek: Deep Space Nine Roleplaying Game* usually involves a group of players, the best character-focused episodes actually examine the relationships between the characters, thus allowing more (or all) players to participate. For example, "The Ascent" and many other television episodes provide insight into the relationship between Odo and Quark, whereas "Heart of Stone" looks at Odo's feelings for Kira Nerys. Miles and Keiko O'Brien's marriage difficulties crop up many times.

Of course, episodes can focus on characters other than members of the Crew. An interesting NPC—one of the supporting cast, so to speak—may provide plenty of story ideas, and even offers the possibility of a dramatic conclusion like death or imprisonment which the Narrator usually wouldn't inflict on a Crew member. For example, Michael Eddington makes an intriguing adversary on *Deep Space Nine* because the Crew has met and worked with him—and thus his treachery hurts all the more.

Some sources for character-focused stories include:

Holosuite adventures: Crew members may become wrapped up in a series of holosuite adventures which help to develop the relationship between them. The events in the holo- adventure mirror events occurring on the outpost, giving the characters and players the ability to view those events more objectively. Or a holosuite malfunction may force two characters who do not ordinarily associate with each other to work together to get out of the holosuite safely.

Love and romance: The most fertile source for character-based episodes (or subplots within episodes) are feelings of love and romance which develop between Crew members, or between a Crew member and an NPC (as in "Melora," "His Way," and other episodes which showed Odo's love for Kira, or the ongoing relationship between Captain Sisko and Kasidy Yates). Because *Star Trek: Deep Space Nine Roleplaying Game* episodes usually feature many characters, this sort of subplot works best if developed slowly, a few minutes every game session for many sessions, or is the subject of a "solo" game between the Narrator and that one player (or two players, if both characters involved are Crew members).

Mysteries: Murder mysteries and other types of mystery give characters the chance to play Sherlock Holmes, and that usually results in unusual facts about one or several of them coming to light. Not dangerous or truly embarrassing facts, of course—that wouldn't be much fun for the character(s) in question—but odd tidbits of information that may leave the character chagrined, such as a love for Klingon opera or a strange hobby. And, of course, the Crew members may become suspicious of each other during the course of the investigation; the Narrator can use these suspicions to create confrontations between characters involved..

Parties: Having one or more characters throw a party helps to inject levity and lightheartedness into otherwise serious episodes. In fact, the preparations for the party, the "politicking" connected with who gets invited and who doesn't, and so forth can become a full-fledged episode if the Narrator wants them to.

Practical jokes: A prank rarely underlies an entire scenario (not unless something goes very wrong), but a war of practical jokes or similar escapades makes a fun subplot in an otherwise serious episode.

Quarrels: The flip side of the love and romance coin, quarrels allow characters to define themselves by taking a stand and defending it against the other characters' opposition and scorn. Sometimes nothing does as good a job of developing a character as finding out what he or she stands for in the heat of an argument. Of course, this type of storyline only works with players who are mature enough not to truly get angry with one another during an "in character" argument; if your players can't handle it, avoid the situation or resolve it in some other fashion.

Beyond the Outpost

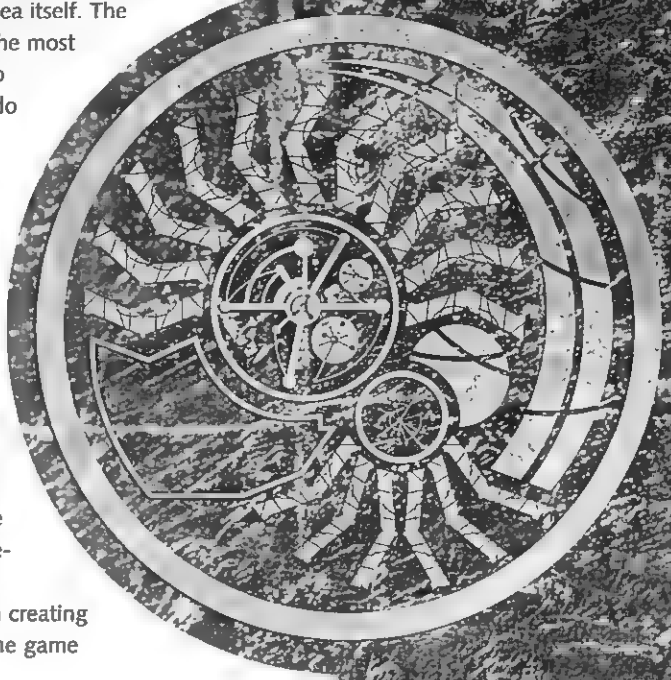
There comes a time when even the most interesting of space stations or outposts becomes a boring place because the characters see it so often. When that time arrives in your *Star Trek: Deep Space Nine Roleplaying Game* series, consider broadening the static environment in which you have set the game. Give the characters a ship or two and allow them to start exploring the outpost's sector and other nearby areas of space.

If possible, lay the groundwork for this expansion by creating an interesting setting for the series' outpost in the first place. Don't just put the outpost in the middle of an empty sector—fill the surrounding space with intriguing planets, odd stellar objects, and a new race or two for the characters to interact with. If you know in advance that certain species and planets are located in certain places, you can begin dropping hints about them into the game to attract the players' attention, just like the *Deep Space Nine* television show did with the Dominion in the first few seasons.

Once the Crew gains the ability to travel, the series will take on some aspects of a *Star Trek: The Next Generation Roleplaying Game* series. As Narrator, you can now let them go to the danger, rather than bringing it to them—or even have the players, not some random NPC, bring it back to the outpost. Thus, you end up with the best of both worlds: the tightly-developed setting and characters of a *Star Trek: Deep Space Nine Roleplaying Game* series, plus the episode variety offered by the *Star Trek: The Next Generation Roleplaying Game*.

Narrating

Being a good Narrator means more than just having good ideas for stories. Not every good idea actually turns into a good story; the execution of the story is as important as the story idea itself. The best Narrators are not necessarily the most creative ones, they're the ones who know what they need to know to do their job well, and who are able to evoke that sense of wonder and excitement players want from a roleplaying game.



The Narrator's Job

At the most basic level, the Narrator's job involves two things: knowing the rules and knowing the setting. Awareness of these two elements gives the Narrator a solid foundation on which to build when creating his stories, and allows him to run the game without hesitation or delay.

Knowing the Rules

Rules in roleplaying games aren't rigid—they can't be, since roleplaying games allow characters to do just about anything, and no one can create rules for "anything." The Icon System rules provide guidelines to cover most crucial situations, such as combat. But rules questions often arise during a game, and it's your job as Narrator to determine what rules apply, and how. To do that you have to know the rules in the first place. That doesn't mean memorizing the entire rulebook, of course; it just means a thorough familiarity with the basic rules so that you know where to look if you can't remember a particular item or guideline. The more you narrate the game, the better you'll learn the rules, and the better you'll become at making impromptu rules determinations during the course of play.

Of course, it's important that your rulings are consistent and fair. If you rule one way on an issue in a particular game, but another way on the same issue the next week, the players won't know what to expect from you, which frustrates them. When you answer a rules question, make a note of your answer so that you can look it up if the question recurs.

Knowing the Setting

The *Star Trek: Deep Space Nine Roleplaying Game* takes place in a setting—the universe of *Star Trek*—which your players probably know at least something about. Even people who don't watch the shows regularly have at

least heard of Kirk, Picard, and the *Enterprise*. And it's entirely possible that some or all of your players have seen just about every episode of *Deep Space Nine* and the other *Star Trek* series. That means they know a lot about the setting, and what being in that setting entails.

Because you, as Narrator, control everything in the game other than the Crew members themselves, you should have at least as much knowledge about the setting as your players. If they know more than you do, telling good stories may

become difficult because the players will question what you do, come up with solutions that you hadn't considered because you didn't know about them, and so forth. In short, ignorance of the setting makes your job a lot harder, if not impossible.

Now, knowing the setting doesn't mean that you have to watch every single episode of *Deep Space Nine* and memorize every face, character, location, and plot. It just means you need to have a firm working knowledge of the setting and its basics. Review the core rulebook and make sure you're comfortable with the terminology, the technology, and other important aspects so that you can answer questions—or at least "fake it" well—if they arise.

Of course, knowing the setting well becomes easier when it's one you've created yourself, such as a new Deep Space station or frontier outpost for the Crew to man. But even if you use someone else's setting you can learn it thoroughly by preparing thoroughly for each game. If the episode requires the Crew to interact with a group of Klingon diplomats, make some notes in advance about each Klingon's name, personality, basic skills, and personal agenda.

If the Crew must visit a city on a nearby planet, create lists of information about the city and its environs: all of the important NPCs who live there (from officials to street criminals), locations the characters might want to visit (bars, hotels, public squares, shops and shopping districts, and the like); and a synopsis of recent events relevant to the episode.

MAINTAINING BALANCE

One of the most difficult, yet most important, aspects of your job as Narrator is maintaining game balance. This means you have to ensure that everyone's interests are equally represented and catered to over the course of the series, and that different characters and types of stories receive equal treatment.

Crew Member Balance

First, the members of the Crew must balance against each other—each must have skills, abilities, and technology that roughly equal those of the other characters. The Icon System's rules are designed to help you meet this goal, since they control the character design process while allowing player creativity. No system is perfect, however; if you end up with one or two characters who are more powerful or skillful than the rest, you need to tone those characters down or boost the "weaker" ones a little.

Few players enjoy having someone else's character consistently overshadow theirs, and it's your job as Narrator to make sure that doesn't happen. Of course, you can't compensate for differing levels of player skill—some players are simply better than others—but you can make sure that no Crew members are generally more powerful than all other characters.

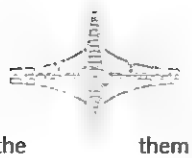
Story Balance

Similarly, the stories you tell should balance with respect to the characters and the overall series. Each character should receive roughly equal "camera time" (assuming the player wants that; some players don't mind remaining in the background most of the time), and have an equal chance to accomplish his goals and impact the game. Of course, sometimes an episode will focus on a specific character—just like the television episode "The Nagus" focused on Quark. That's perfectly acceptable; in fact, it's a good way to develop a particular character more thoroughly. However, make sure that each character gets approximately the same number of "focus" episodes as the other characters; don't play favorites.

Of course, the types of stories you tell should also remain balanced. Don't focus on one type (say, action-intrigue stories) to the exclusion of other types (such as romance and character interaction stories), unless that's what your players want. A generous mixture of story types will help keep your series fresh and vibrant.

Crew Versus NPC Balance

In order for stories to work, you have to build supporting cast characters who effectively stack up against the Crew members. If the opposition is too strong for them, the game will falter as the Crew suffers defeat after defeat and the players get discouraged. If the opposition is too weak, the players will grow bored because the game seems too easy. For



excitement and drama to flourish, you must challenge the Crew—make them work hard for their victory, but not so hard that it ruins the fun of the game.

Of course, you will probably design some encounters deliberately to make them easy for the Crew, while others—taking on the entire Imperial Klingon Defense Force—will always remain beyond them. Overall, set the level of opposition in the series to challenge the players as well as their characters. In fact, as Narrator you can change things in mid-game if you need to, so if the NPCs you prepared prove too weak to take on the Crew members fairly, improve them incrementally as the episode progresses..

Telling a Story

When narrating a story, your goal should be to make your game come alive: the players should be able to "get into" the game, visualizing the locations, characters, and actions in their heads with little or no effort. Here are a few suggestions to make that happen.

PLAYER INPUT

Players always enjoy the feeling of contributing to the story instead of just going along for the ride. When they think up things—possible solutions to mysteries, the significance of particular clues, plans for defeating the episode's main antagonist—they want those ideas to work. If you stick to your storyline regardless of the quality of the players' ideas, the players will soon get the (correct) impression that you're leading them around by the nose.

A skilled Narrator listens to his players and, if they come up with a good enough suggestion, alters his episode to fit their ideas into the developing plot or storyline. Not all ideas are worth changing your story—after all, the players may have a completely wrong idea about what's going on—but if you do this properly, you'll soon have the reputation for "telling great stories," even if it's really the players who created those stories.

SHOW, DON'T TELL

Roleplaying games are an exercise in imagination and wonder. No predefined paths or limitations on character actions exist; theoretically the players' characters can try anything and go anywhere. It's all in your head. The story told by the Narrator and players together creates an image in each player's mind of what occurs—much like a book, which leaves the reader to envision the details described by the words.

Therefore, like a good novelist, a good Narrator will do his best to *show* the players what happens—allowing them to see it in their own minds' eyes—rather than simply *telling* them what happens. The former allows players to participate actively, which gives rise to excitement and interest; the latter forces the players into a passive listening mode.

When you blurt things out all at once, you're telling. Showing the adventure to the players means slowly providing them with small amounts of information. Showing lets the players explore the scene on their own, so they pick up on more details and remember them better. Control the flow of information, providing only a few facts at a time in response to players' questions, and you'll show them the scene instead of just telling them about it, allowing them to *interact with it* instead of just *reacting to it*.

BELIEVABLE NPCS

Good plots and meaningful scenes form only a part of the roleplaying game experience. Encountering believable, intriguing NPCs forms the other part. Since supporting cast characters interact with the player characters directly, their believability can make or break a game session (or even an entire series).

To create enjoyable, believable NPCs, you must make them complex characters with realistic, well-developed motivations. The occasional stereotype or "shallow" character definitely has its place—some people live up to stereotypes, and some are certainly shallow—but most people are distinctive, complex individuals, and thus most roleplaying game characters should be as well.

The most common mistake Narrators tend to make in this area is to create antagonists who are "evil for evil's sake." These characters revel in their own Sheer Evil, without much thought given to *why* they are "evil" or even what being "evil" means. Few people, even the worst criminals, think of themselves as "evil" or sinful. They tend to have justifications and explanations for their actions; some even consider themselves heroes. In many instances, one man's "evil" is another man's "good."

To illustrate this, let's take a look at Gul Dukat. While clearly evil (or at least amoral), he also has his good qualities, and arguably he believes (at least at some points) that his actions are for the greater good. His actions usually cause harm to the show's main characters, but he does not consider himself an "evil" person—indeed, in his eyes, he's the savior (or potential savior) of his people. Rather than simply identifying an NPC as the "bad guy," a good Narrator will figure out *why* that NPC takes actions the Crew regards as a threat or as "evil."

If you're at a loss for a good personality for an NPC, steal one. Pick a character from your favorite book, television show, or movie and transform him into a character in the universe of *Deep Space Nine*. You may have to twist a few aspects of his personality or background to keep the players from recognizing where you got him—which might clue them in to his motivations—but that doesn't require much effort. With just a few minutes' work, you have a highly developed character, whom you already know well, ready to play.

PACING

Before you actually run a game session, determine what scenes you need to present to tell the story (see Chapter Four, "Creating Scenes and Episodes"), their purpose in the overall

plotline, and the order in which they will appear. That way you can concentrate on the details of pacing and presentation instead of plot as you begin to run the game.

Pacing refers to the flow of the story—the presentation of the scenes at the appropriate moment. Don't let a scene linger too long, or rush from one scene to the next. Make sure each scene fulfills its purpose and gives the characters a chance to roleplay and interact, then move on to the next one. Proper pacing assures that each scene receives its intended impact.

Often interference with pacing results more from the players' actions than from the Narrator's mistakes. Players tend to do things that slow the plot down and throw pacing off. First, they like to discuss and debate things endlessly. Given the chance, they will spend hours planning a simple raid on some facility, debating the meaning of a cryptic suggestion or piece of information, or discussing What To Do Next. Second, they often drag out discussions and arguments with NPCs far beyond the point of usefulness or relevancy.

As Narrator, you should remain aware of this problem and prepare to counteract it if necessary. It's your job to derail this sort of thing before it ruins the pacing of the story, which spoils everyone's fun. Let the players discuss plans and debate with NPCs, especially if they roleplay the interaction well—that's part of the *Star Trek: Deep Space Nine Roleplaying Game* experience. Only when it reaches the point of being disruptive or nonproductive should you take action.

Getting the characters back on track usually isn't difficult; it just requires some gentle prodding. Often this prodding comes in the form of hints and suggestions straight from the Narrator—"You're pretty sure you've searched the area thoroughly and there's nothing here; you've got to hurry up or you'll miss your meeting with the ambassador"; "The Klingon's proposed solution sounds pretty good to you; you think it will work." If possible, though, provide an in-game prod; that helps the pacing and verisimilitude of the game even more. Perhaps a superior suggests that the character desist, or the NPC with whom he's debating simply turns and walks away. Deprived of permission to act, or a basis for action, the character must turn to other matters.

Whereas players often slow the pacing, accelerated pacing is almost always the Narrator's fault. In an effort to tell a story, some Narrators tend to rush from one scene to the next so that they can squeeze everything in. No ideal solution for this problem exists; as Narrator you simply must remain aware of it and try to correct it. One important clue: do the players seem confused or keep asking you to repeat things? If so, that may mean you're not emphasizing important points enough, or are bombarding them with too many details to keep track of. If necessary, take a short break so that you can relax, unwind, and narrate at a more appropriate pace.

PRESENTATION

Presentation relates closely to pacing, and to the "showing, not telling" concept mentioned earlier in this chapter. As Narrator, you're the players' only source of information about what happens in the episode. Even if they have other references to work with—*The Deep Space Nine Technical Manual*, for example—by and large they rely on you to tell them what they need to know.

Proper presentation helps to draw the players into the story. Too many details presented too quickly will only confuse the players and cause them to miss important information. Too few details and they won't have enough data to proceed properly. To ensure proper presentation, prepare brief notes—key words and catch phrases—for each scene or encounter before the game begins. When that scene occurs, make sure you include those details in the narration. Don't deliver them as a list, or in a mechanical fashion; work them into a more natural description of what's going on. Some key details include: facial expressions (including the eyes, facial hair, degree of beauty or ugliness, and the like); body language; uniforms and insignia of rank or membership in an organization; objects carried in the hands; the color, cut, and style of clothing; the current weather conditions; and the decorations in a room. If a character has access to tricorders or other sensors, you may have to provide more details (either out loud, or just to that one player, as appropriate).

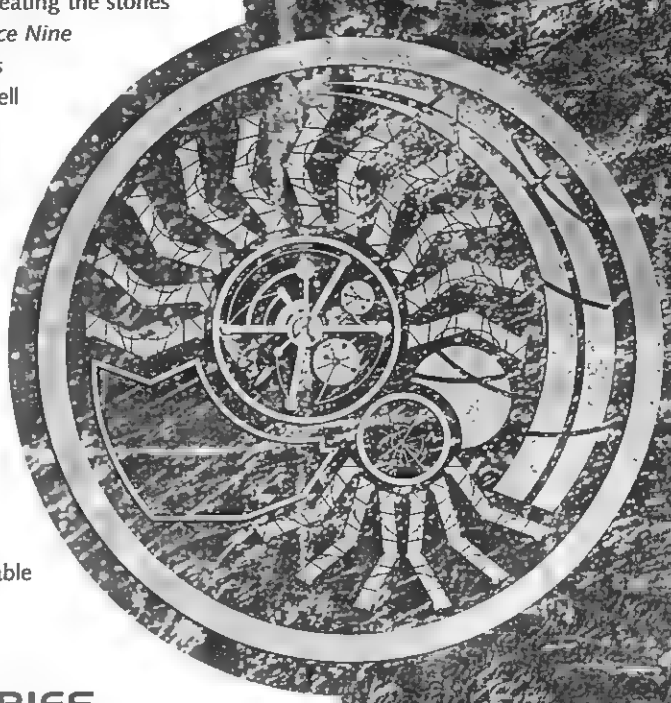
When providing these details, bring all five senses into the description. Sometimes hearing or smell can tell a character more about situation than what he sees. Tactile senses may be important when searching for hidden passages and concealed objects. The more senses you can bring into a description, the more precise a mental picture you'll paint for your players.

Some Narrators find that props, such as music or toy phasers, improve a game's presentation. Props can help create (or enforce) a mood, provide a character with hands-on information through which he must sift for clues, and enhance the game's verisimilitude. Rather than telling the characters that their superior officer has given them a report, type up the report before the game and make copies for the players to read. This requires a lot of work, of course, but it really helps everyone "get into" the game better.

Creating Scenes and Episodes

Now that you've learned a little bit about how to run and tell *Star Trek: Deep Space Nine Roleplaying Game* stories, it's time to look at creating the stories themselves. In *Star Trek: Deep Space Nine Roleplaying Game* parlance, you as Narrator run *episodes* which may tell one or several stories, depending upon how many plotlines you wish to weave together. Each episode consists of several different *scenes*.

The *Star Trek: Deep Space Nine Roleplaying Game* core rulebook discusses the "three-act model" which forms the basis of most *Star Trek* adventures, so *Shadows and Light* won't repeat that information here. Instead, this book concentrates on what scenes do and how you can assemble them into enjoyable acts and episodes.



Types Of Stories

Broadly speaking, you can organize stories into several distinct categories based on the nature of the events and activities they portray. You can review this material, along with the information on outpost-based campaigns in Chapter Two, as a way of generating ideas for stories when you're having difficulty coming up with good ones on your own.

Action, Intrigue, and Suspense Stories

These three related story types form the meat of many *Star Trek: Deep Space Nine Roleplaying Game* series, since they are both enjoyable and easy to run and plan.

Action

Action stories involve a lot of combat, adventure, and excitement—the Crew members get into a lot of fights, make Skill Tests, and resolve tense or violent situations. Usually these stories have a straightforward quality that makes them enjoyable after a hard week at work. War, space combat, exploration, and similar subjects feature prominently in many action stories.

Deadlines (also known as "time locks") often form an important element in action stories—the Crew must complete some task within a set amount of time, or disaster occurs. This can range from delivering a package, to defusing a bomb, to getting off the outpost or station before an

invasion or massive ion storm hits. Deadlines can be political or social—finish a mission within a week or suffer imprisonment, demotion, humiliation, or the like. Deadlines can also simply be an in-story element, or, for added suspense, you can use a timer to show the players how little time they have remaining to solve the *crisis du jour*.

Intrigue and Suspense

Intrigue and suspense stories rely on suspense and tension instead of outright violence and warfare. Fighting occurs, of course, but it's not the main focus of the episode the way it usually is with action adventures.

Intrigue constitutes one of the important elements of the *Star Trek: Deep Space Nine Roleplaying Game* setting. Unlike the *Star Trek: The Next Generation Roleplaying Game*, where problems and their solutions are usually fairly clear-cut, *Deep Space Nine* stories often focus on schemes, conspiracies, espionage, and similar "dark" subjects. Even if an episode does not focus on intrigue, intrigue may become a prominent element or subplot. Intrigue stories usually require more work to develop than action stories, but once the work is done you can often milk it for several episodes or subplots as the characters try to cope with and unravel the problem you've set before them.

Mystery stories, such as murder mysteries, are a type of intrigue story. They work particularly well in the outpost-based static environment of a *Star Trek: Deep Space Nine Roleplaying Game* series. Just imagine being trapped on a station with no power or weapons, knowing a ruthless killer hunts you—much like Dr. Bashir was in "Distant Voices". You must solve the mystery to escape the danger safely. Of course, Federation technology makes it difficult to hide clues, so as Narrator you'll have to be very inventive to come up with a logical, believable mystery that the characters can't solve with gadgets or technological devices.

Another category of intrigue story—espionage and political thrillers—also crops up regularly in the *Star Trek: Deep Space Nine Roleplaying Game* setting. It's entirely possible that one or more characters in your series will have espionage backgrounds of some sort—anything from the Obsidian Order to Section 31—which allow you to throw an occasional intelligence-gathering mission their way, or make them privy to some deep, dark, political secret and let them decide what to do with it.

Introspection/Personal Tragedy

As the name implies, introspection and personal tragedy stories focus on a single player character and explore his personality, feelings, and background. They may involve a loved one's death, new insight into an old relationship, or the return of a long-lost friend or lover. Since roleplaying games tend to involve groups, focusing on one character and his player may not work well. Unless you can find a way to involve the other Crew members (such as having them help the character overcome the consequences of a past misdeed), save this type of episode for solo games.

Perhaps the most intriguing type of introspection episode is the "crisis of conscience" adventure. This type of story presents one of the player characters with a moral dilemma—a challenge he can only overcome by questioning or violating his ethical principles. The television episode "In the Pale Moonlight," in which Captain Sisko conspires with Garak to bring the Romulans into the Dominion War, is a perfect example of this sort of story.

Not all characters are appropriate for crises of conscience. Some players don't enjoy them, and others won't be bothered by moral ambiguities—so choose the subject of the episode well. If possible, present the crisis through a situation which gives the other Crew members something to do, so the other players don't become bored.

On a lighter note, stories involving romantic attraction between one or more characters, or between a character and an NPC, also fall into this category. Unless you want to run a solo game for the affected character(s), a romance plotline works best as an ongoing subplot throughout a series or group of episodes: as the character struggles to carry out the instructions of his commanding officer or achieve other goals, he also tries to win the love of his life (or at least get her to notice him) or figure out a way to express his feelings. If these feelings blossom into a romantic relationship, this can lead to other episodes featuring danger to the loved one, betrayal, conflicts between his job and his social life, and so on.

Morality Plays

Morality plays focus on a conflict between two moral or philosophical principles—freedom versus conformity, justice versus evil (or justice versus law), love versus duty or honor. The structure of some morality plays indicates which value is favored, but usually the point of a morality play is not to

determine which value is better, but to see how each character reacts to a particular situation or string of problems. Thus, morality plays serve as an excellent vehicle for character exploration and development. Examples include a story in which the characters arbitrate a dispute between two parties, each of whom represents a moral or ethical quality; or the arrival on the outpost of a character who tempts a character to ignore his principles, leading to a confrontation between the character's Crewmates (representing his old, proper, values) and the newcomer.

Creating Scenes

The scene is, perhaps, the most important element in your overall episode. If the scenes do not work, are presented poorly, or do not segue well, it disrupts the feel and flow of the story. Good preparation and planning on your part will always result in scenes that work just like you want them to.

Plan Your Episode

You cannot create scenes or episodes independently of each other; you need to know the rough course of events in your episode to plan your scenes, but you have to plan the scenes to have a fully-developed episode. The first step when creating or writing scenes, therefore, is to determine what sort of episode you wish to run for your players. Refer to "Types of Stories," above, and "Creating Episodes," below, for ideas on that subject. Once you have a rough course of events in mind, you can begin creating the scenes you need to flesh out that skeleton.

Scenes With Purpose

When creating scenes, consider carefully each scene's purpose. *Every scene in an episode should serve some purpose.* You can easily get caught up in describing the wonderful setting you've created, or how your favorite NPC reacts to a situation. Too much description or too much emphasis on pointless or unnecessary details can detract from an episode to the same extent as too little description. You should make sure that every scene has a meaning and a purpose in your episode.

Some of the most common scene purposes include:

- **Presenting a conflict:** Many scenes present the players with a conflict, dilemma, or situation to deal with. This can range from straightforward combat scenes ("You see five Jem'Hadar—they're between you and the exit") to mysteries or riddles ("Why has the Dominion taken over that useless system?") to moral dilemmas ("Do we have the right to do this?").

- **Raising a question:** Some scenes raise questions or create doubts in the characters' minds. Maybe the characters are on the wrong track, and you need to use a scene to make them question their actions; maybe it's more in the nature of a puzzle or enigmatic clue.

- **Resolving a conflict; answering a question:** Conflicts and questions brought out in a given scene do not always get resolved in that scene. Sometimes you must include another scene later on in the episode to give the players a chance to wrap up the situation. In the intervening time they may find clues, encounter NPCs, or use their skills to arrive at this resolution.

- **Provide information:** Some scenes exist purely to place information in front of the characters. The "character discovers an important clue" scenes so common to murder mysteries are a perfect example; so are instances in which the Crew visit a seedy bar to buy or locate information. This type of scene may meld with the presentation of a conflict if the characters have to do something (such as convince an NPC to talk to them) to get the information.

- **Character personality development:** Some scenes let a player develop his character's personality. These scenes are often heavy on the roleplaying and concentrate on the character's background. Encounters with parents or long-lost relatives, confrontations with longstanding enemies, and philosophical debates may all fit into this category (and sometimes into other categories as well).

- **Sheer fun:** Sometimes players want a scene that's just for pure fun. Shopping scenes and some holodeck adventures serve as examples.

Advanced Scene Techniques

Most scenes are straightforward and easy to present to the Crew—the action happens and the characters react, or

they take action and the NPCs react. But not all scenes are so ordinary; some serve as advanced storytelling devices because of the way the Narrator presents them or uses them in the game. Some examples include:

Cut Scenes

Cut scenes take place in a different location (or time) from the primary plot. They function as brief interludes which provide the audience with information that the main characters lack, thus heightening tension and making the episode more dramatic. Because no separate "audience" exists in a roleplaying game session, cut scenes are rarely used. They work best as a form of foreshadowing (see below) which lets the players know that something important is occurring elsewhere that will eventually impact their lives.

Dream Sequences

Dream sequences occur entirely within one character's mind—usually, as the name states, in a dream, though in the *Star Trek* setting they could also include waking telepathic flashes or the like. Dream sequences typically foreshadow future events, symbolically represent a conflict which forms an element of the current episode, or the like. Sometimes they act as a means of communication between unusual aliens and the Crew.

You should narrate dream sequences using lush, lavish terms, emphasizing the strangeness of the experience and the odd environment. If possible, incorporate the other characters into the dream, so that all the players can focus on what's occurring. In some scenarios, different characters may even have the same dream—a psionic alien or other outside force could affect them all, either simultaneously or one after the other. This fact, or the tiny differences between the characters' dreams, may provide the clues which help unravel a mystery.

Flashbacks

Flashback scenes play out, or emphasize a character's memory of, events which occurred prior to the current episode. Depending upon the story and your needs as Narrator, a flashback can involve an incident that took place last week, or something that the character experienced 15 years ago at Starfleet Academy.

Ordinarily, only one character experiences a particular flashback. However, if that character possesses Psionic Skills, his mental abilities may somehow draw the other Crew members into the scene. Alternately, if the flashback involves an event the entire Crew participated in—rescuing a Federation colony from a Dominion attack, for example—the players can roleplay the flashback as if it were a normal scene.

Flashbacks work particularly well as sources of information—when used in this manner, they replace action scenes. For example, rather than telling the players that their characters recognize the Romulan on the other side of the ballroom, you can stop the main scene and run a brief flashback to the time a few years ago when the Crew met that same Romulan at a diplomatic conference or during a tense staredown on the Neutral Zone border. As long as the characters don't try to steer the flashback toward killing the Romulan (or something similar), the scene impresses upon them the Romulan's history and personality in a way that a bland, straightforward description never can.

Remember, flashbacks have some important limitations. For example, characters in a flashback can't change future events that have already occurred, or deviate from your desired outcome for the scene. Since they're reliving their memories, they survived the incident seen in the flashback; they cannot die from a failed Skill Test, heroically sacrifice themselves to save others, or do anything similar—the scene's results are, by and large, foreordained. Other things they cannot do include: kill someone known to be alive in the present; prevent someone they know to be dead from dying; stop disasters which they know occurred.

Players may find this frustrating. If yours do, try using flashbacks which involve interesting, but not crucial, events. As long as any changes the Crew creates won't have any impact on the future, you need not predetermine the exact outcome of the flashback.

Foreknowledge

Foreknowledge requires the (conspiratorial) assistance of one or more players. You reveal facts to them about scenes or NPCs from the episode so that they will act or react properly (*i.e.*, in the dramatic fashion you envision) when they occur. Although this can create a better game for everyone, it may spoil some of the fun for characters who learn about things in advance. To avoid this, tell them as little as possible; use general instructions ("You need to keep the group from fighting at all costs") instead of specific ones ("About halfway through the adventure, you'll encounter a group of Klingon mercenaries armed with disruptors. They're nervous, and will fire at the slightest provocation, so whatever you do, keep the others from starting a fight").

Foreshadowing

One of the most common narrative devices found in novels, movies, and television, *foreshadowing* involves the introduction of a story element (in either real or symbolic form) early in a storyline, before its main appearance takes place. Foreshadowing ranges from the relatively simple (showing the characters a superweapon in the first act of the episode which they'll need to defeat their enemies in the third act) to the very complex (character interaction early in the story which symbolically mirrors the conflict occurring at the end of the episode).

Using foreshadowing properly often proves difficult in a roleplaying game,

because the Narrator, as "director" of the episode, lacks control over the main characters (the Crew), so they may not react to the foreshadowing as he intends. The phaser placed on the desk in the first scene may not be fired by the fourth scene the way you envisioned. Furthermore, if you foreshadow events in too obvious or clumsy a fashion, the players realize early on how things will end; conversely, if your foreshadowing is too vague or symbolic, they may overlook it entirely. No hard and fast solution for this problem exists; you have to learn how your gaming group reacts to foreshadowing by trying it out and then applying what you learn to later scenarios.

Literary, philosophical, religious, or political allusions make fine foreshadowing tools for your early experiments with this technique. Mentioning or quoting from a Shakespeare play, for example, could foreshadow an episode based on that play; a mention of Poe or the sight of a raven sometimes foreshadows the death of an important NPC.

Another simple form of foreshadowing applicable to roleplaying games is multiple-game foreshadowing—using an event in one episode to foreshadow an episode you plan to run in the next week or two. For example, in one episode the Crew, while fending off a Jem'Hadar attack, comes into possession of some garbled technical specifications for a new type of Jem'Hadar ship. That lets the players know that they will soon either (a) encounter this ship (and perhaps use the specs to find its weak point), or (b) go on a mission to learn more or destroy the ship before the Dominion finishes building it. Cut scenes work well in conjunction with this sort of technique.

Jump Cutting and Parallel Plotlines

Jump cutting (a film term) refers to "jumping" the camera rapidly from scene to scene. It allows you to run two separate scenes at once, instead of one after the other, thus heightening dramatic tension. It works best with action stories that contain plenty of potential stopping points. In combat scenes, you could even jump back and forth round by round.

An important consideration when jump cutting is whether the two (or more) groups of characters can communicate with each other. If they can, each can react to the other's situation, and you can keep them in the same room. If they cannot, you should try to separate them (putting each group in different rooms, for example) and shuttle back and forth between them so that each group has no idea what's happened to the other. In either case, the tension created by proper use of the technique should enhance everyone's enjoyment of the game.

Parallel plotlines refer to jump cutting writ large. Commonly seen in television shows (including *Deep Space Nine*), it involves preparing two separate, often related, plotlines and running them together as parts of the same episode, jumping back and forth at various intervals. In most cases one storyline serves a serious purpose, while the other is more lighthearted or acts as a (temporary) release of dramatic tension.

The classic parallel plotline is the kidnap story. At the beginning of the episode, an enemy kidnaps several Crew members. While Group A tries to find and rescue the kidnappees, the members of Group B try to escape from their confinement and send for help (or transmit vital information learned during their captivity). Both plotlines have the same goal—free the kidnapped characters—but each group has a very different perspective on it, and uses different resources to achieve their common goal.

Weaving Scenes Together: Creating Episodes

Creating episodes really occurs at the same time as creating scenes; you can't have one without the other. Once you have the rough scenes ready, pulling them together and adding those final touches to make a well-crafted episode requires just a little more work.

Planning Episodes

Every Narrator has a slightly different way of preparing his episodes; many different methods for planning roleplaying game sessions exist. Some of the ones that work best include:

Flow Charts

Some Narrators find that using a flow chart helps them to plan for all the contingencies and unlooked-for situations that can arise during a game. The scenes planned for the game form the spine of the chart—each has its own box, with arrows indicating the flow of the action from one scene to the

next. Branching out from the main boxes are other arrows indicating contingencies, alternate courses of action, and complications which may arise. Other complications, independent of the main storyline but which may feed into it if you need them to, have their own boxes off to the side, with arrows indicating where to insert them into the story.

The flow chart method has several advantages. First, it allows you to visualize your story in a quasi-graphical format, which many people are more comfortable with than plain text. Second, it makes you consider, and take into account, the many possible contingencies which come into play in a roleplaying game session. Very few episodes will proceed exactly as you plan them; players come up with strange ideas, focus on irrelevant details, overlook the obvious, and just plain do stupid things sometimes. You have to prepare for that sort of occurrence; flow charts help you think about, and plan responses to, any such distractions.

Index Cards

A second method involves index cards. Each scene gets its own index card, with the setting, action, NPCs, and any other notes jotted down for convenient reference. You just put them in the proper order and flip through them as the game progresses. If the characters do something unusual which shortcuts your plot, just skip to the proper card and keep running the game. Index cards also make it easy to insert a last minute idea or new subplot into the episode, or to rearrange events to suit the development of the story.

The forms located at the back of this book include a sheet of *Plot Cards* which you can use instead of ordinary index cards. Each Plot Card contains space to write down all of the basic information you need for each scene in your game.

Outlines

A third way to organize your episode information is the outline. Each act (Introduction, Confrontation, Resolution) constitutes a heading in the outline, scenes are subheadings, and crucial scene information (NPCs, locations, clues, and so forth) sub-subheadings. By writing different types of information with different fonts and formatting, you can provide handy visual cues to make it easy to find the information you need in the outline.

Outlines offer several advantages. First, most people have created and used outlines before, making them a familiar tool. Second, they lay out all the information you need on one or two pages, so you can view the whole story at one time, and perhaps even use a colored pen to draw lines connecting related scenes and clues. Third, making notes as the game progresses is easy, since you have paper right in front of you (again, just use a pen of a different color so you can find your notes easily among all the text on the page).

Rough Notes

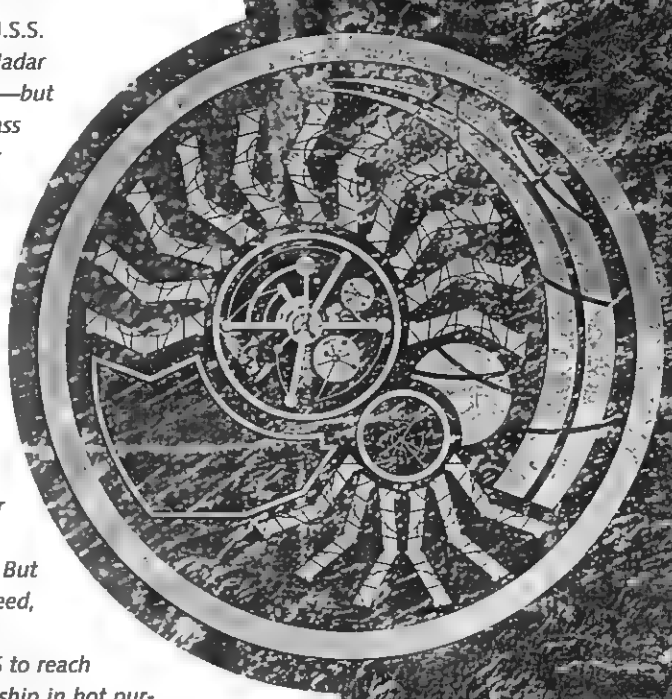
Last but not least, some Narrators prefer to make only rough notes indicating the general thrust of the story, important events, and crucial clues. This allows them to change events quickly or otherwise adapt to the players' actions—their relative lack of structure grants them a freedom of "movement" within the dramatic framework. However, this method works best for experienced Narrators; we don't recommend it for beginners.

Finishing Touches

After you complete your basic episode and scene preparations, take a step back from the work and view the episode as a whole. Does it flow well? Would you enjoy playing in it? If the answer to either question is, "No," you need to keep working until you have an episode you will enjoy running and the players will enjoy playing.

You'll also find it worthwhile to take time to see if you can embellish your story further. Now that you have the whole thing ready, look for gaps or slow points where you might be able to insert a subplot, parallel plot, or another scene. By planting a few extra clues here and there, you may give the players more options, and possibly even open the story up a bit for some additional scenes.

Bajor Sector



"Status, Mr. Tairen."

"One Jem'Hadar attack ship approaching from heading 247.3 mark 5, Captain."

Geoff Fallows, captain of the U.S.S. Hamilton, *frowned. A single Jem'Hadar attack ship didn't sound like much—but its weapons could effortlessly bypass the* Hamilton's *shields. That fighter would get in at least one good shot, and he couldn't afford to let the ship get damaged any further—not if he hoped to get it back to Starbase 375 for repairs.*

"Ensign Kormalek, lay in a course heading 485 mark 37, warp 6."

"Sir, that will take us directly into the Badlands!" Lt. Commander Tairen protested. "Our sensors will be virtually useless!"

"I'm aware of that, Mr. Tairen. But that fighter's will be, as well. Proceed, Mr. Kormalek." The Vulcan did so.

It only took a minute at warp 6 to reach the Badlands, with the Jem'Hadar ship in hot pursuit. Almost immediately upon entering, the Hamilton was rocked by the backlash from a powerful plasma storm. "Report!" Captain Fallows ordered.

"All decks report ready, sir. No major damage to the ship, and no casualties. However, sensors are nonfunctional in this region of space," Lt. Commander Tairen said.

"Excellent. Ready phasers and photon torpedoes. Mister Kormalek, hard aport, bearing 90 mark 45!" The ship groaned under the strain as the conn quickly turned her, but she held together.

"Keep going, Mr. Kormalek; follow through with the turn and bring us in on top of that Jem'Hadar." As the conn complied, the captain continued, "Viewscreen on."

The ship's viewscreen instantly came to life. It showed a flickering, swirling field of plasma and ion storms—orange, brownish, tan, reddish, and many other colors. The picture was fuzzy; the awesome energies at play in the Badlands wreaked havoc with communications just as they did with sensors.

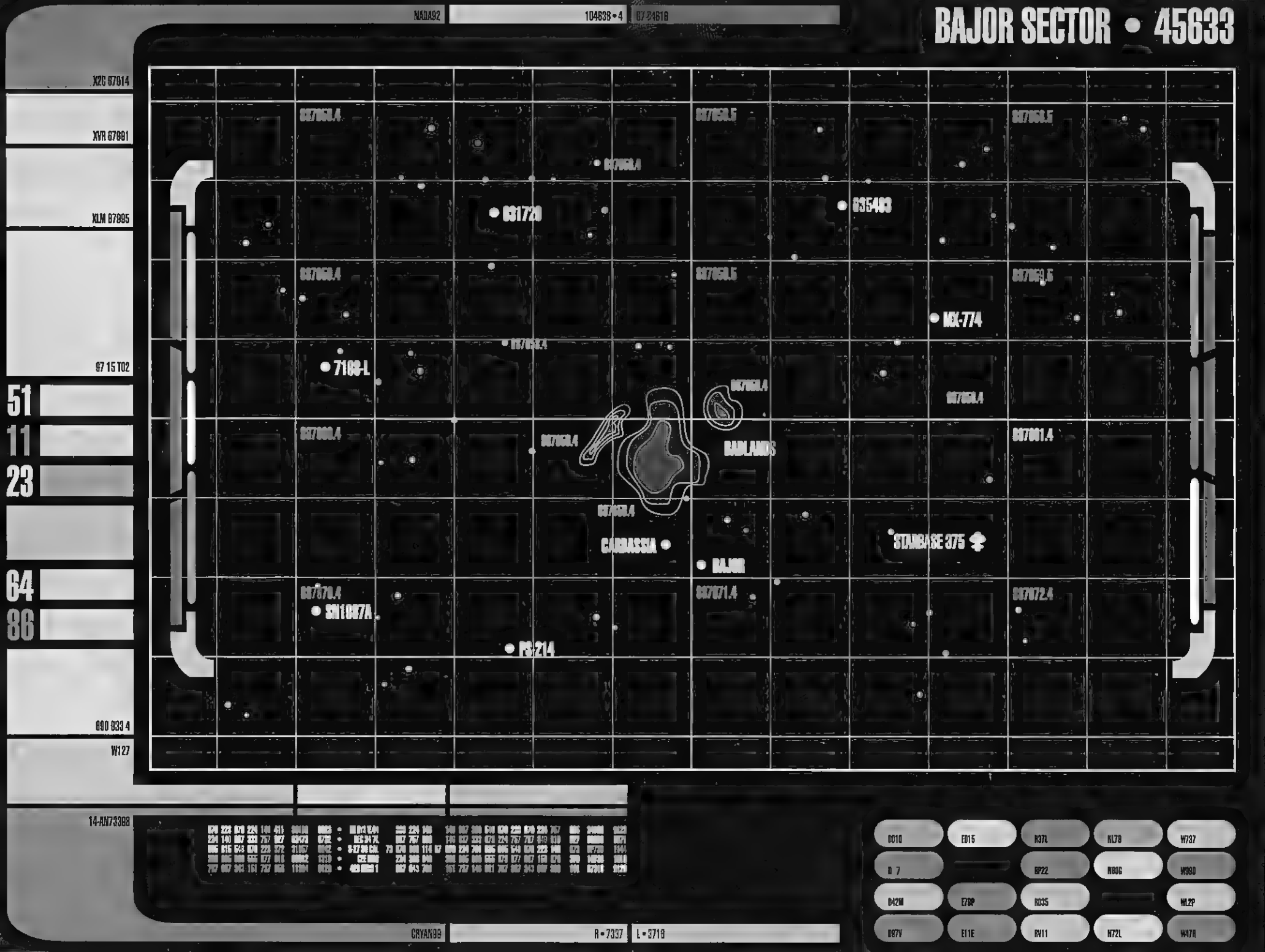
Then, suddenly, through the fuzz, they saw the Jem'Hadar ship. "Fire phasers!" Captain Fallows barked. The sound of phaser fire filled the bridge. The fighter was hit squarely in the middle.

"Direct hit, Captain. The Jem'Hadar ship has lost main power, but its weapons may still have reserves."

"Torpedoes this time, Mr. Tairen, spread pattern delta-seven."

With an electronic hiccup, the torpedoes were away. A moment later, before it could bring its own weapons to bear, the Jem'Hadar ship exploded in a bright orange fireball.

"Mister Kormalek, get us out of this godforsaken place, please."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D 7
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W390
D42M
E79P
R035
WL2P
D87V
E11E
RV11
N72L
W47R

Despite its location on the spinward fringes of Federation space, the Bajor Sector has become one of the most important regions of the Alpha Quadrant—maybe *the* most important save for Sector 001. As the site of one terminus of the Bajoran wormhole, and thus the Gamma Quadrant's gateway into the Alpha Quadrant, it has developed into one of the primary battlefields in the Dominion War and the key, perhaps, to Federation victory over the Dominion.

Bajor Sector

The Bajor Sector is a cubic area of space which, in relation to the galactic core, is approximately 85 light-years wide, 102 light-years long, and 90 light-years "deep." That space encompasses over a dozen major solar systems as well as several other natural or artificial stellar phenomena of note.

The Badlands

Located slightly rimward of the center of the Bajor Sector rest the Badlands, a roughly ten cubic light-year region filled with dangerous plasma storms. These storms make navigating through, or using sensors in, the Badlands very difficult (at best)—more than one ship has been lost there, so most captains prefer to avoid the region entirely. However, the Maquis rebels, along with some unsavory persons, use the Badlands as a meeting place and place of refuge, since they can often escape Cardassian and Federation ships there.

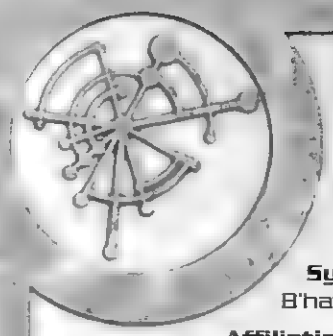
The Badlands encompasses several star systems, including the Moriya system and the Terikof Belt. A number of small planetoids, such as Alpha 441, which make excellent places for a base or outpost, also exist. No one has thoroughly explored the Badlands, so its depths may hold unsuspected secrets.

The Bajor-B'hava'el System

The best known star system in the Bajor Sector, its namesake the Bajor-B'hava'el system, includes 14 planets (one of which has an irregular elliptical orbit), one major comet (known scientifically as Comet Alpha, but referred to as *Tiljara* by the Bajorans), and one major artificial structure, Deep Space 9. Bajor, the seventh planet, and its neighbor Bajor VIII are the only Class M planets in the system; however, several of the moons in the system also qualify as Class M worlds.

The Denorios Belt

Located three hundred million kilometers from Bajor-B'hava'el, between Bajor VIII and Bajor IX, is a torus-shaped charged plasma field known as the Denorios Belt. This region is subject to extremely strong neutrino disturbances, tachyon eddies, and other phenomena which make navigation and the use of sensors difficult. However, some evidence indicates that early Bajoran explorers used the tachyon eddies to propel solar-sail vessels at warp speeds, thus allowing them to visit their nearest stellar neighbor, Cardassia. Five of the nine Orbs of the



Bajor-B'hava'el System

System Name: Bajor-B'hava'el

Affiliation: Independent, but allied with the United Federation of Planets.

System Type: Bajor-B'hava'el is a type G2 V (bright yellow dwarf) star.

Inhabited Planets: Bajor, the seventh planet, is the homeworld of the Bajoran people. Bajor VIII is also inhabited; there are six colonies there. None of the other planets in the system are Class M, but several have Class M moons. These have been colonized by the Bajorans.

Other Planets: There are thirteen other planets in the system. The inner six are all Class D or F worlds, except for one, Bajor VI, which is Class H. The outer five include one Class M planet (Bajor VIII), three Class J gas giants (Bajor IX is the largest of these), and one Class G ice world. In addition, there is a Class G planet with an irregular elliptical orbit.

Other Stellar Objects: The Denorios Belt, a charged plasma field, is located between Bajor VIII and IX; it is approximately three hours' travel from the planet Bajor at impulse speeds. It is characterized by unusually severe neutrino disturbances, tachyon eddies, and other phenomena which pose hazards for navigation, so it is normally avoided by ships. However, it includes the famed Bajoran wormhole, the Alpha Quadrant's only known stable wormhole and gateway to the Gamma Quadrant, which definitely attracts ship traffic. One major comet, known to the Bajorans as *Tiljara*, passes through the system at regular intervals.

Artificial Objects: Deep Space 9 (Federation-controlled space station located near the Bajoran wormhole); Starbase 375; numerous automated stations established on various planets by the former Bajoran resistance movement.

SIS: Home system of the Bajoran people and location of the Bajoran wormhole.

Cardassia System

System Name: Cardassia

Affiliation: Home system of the Cardassian Union; allied with the Dominion during the Dominion War.

System Type: The star Cardassia is a type M2 V (bright red dwarf) star.

Inhabited Planets: Cardassia Prime, the third planet, is the homeworld of the Cardassians. The only other habitable planets in the system are Cardassia IV and V, but they are only sparsely populated.

Other Planets: The system has a total of eight planets including Cardassia Prime. The two inner planets are both Class F. Cardassia VI and VII are Class J gas giants; the outermost planet, Cardassia VIII, is Class G.

Other Stellar Objects: There is an average-sized cometary cloud beyond Cardassia VIII.

Artificial Objects: The Cardassia system is filled with numerous space-based construction facilities, factories, and the like, though several of the largest and most important installations were destroyed or damaged by the Federation and its allies during the Dominion War.

SIS: Home system of the Cardassian people.

Prophets were found within the Denorios Belt.

According to traditional Bajoran religious beliefs, the Celestial Temple of the Prophets exists within the Denorios Belt, as well. In the eyes of many this belief was proved true in 2369 when Captain (then Commander) Benjamin Sisko and his science officer Jadzia Dax discovered the Bajoran wormhole on the edge of the Belt.

The Bajoran Wormhole

The Bajoran wormhole is the only stable wormhole known to the Federation (and presumably to the Romulans, Klingons, Cardassians, and other species within the Federation's "galactic neighborhood"!). According to scientific analyses, it is a "verteron-driven tunneling phenomenon" which was artificially created by the entities known as the "wormhole aliens"—or, to the Bajorans, the Prophets. Scientists describe it as a twelve-dimensional helical verteron membrane which shapes the tunneling domain of the wormhole. Condensed verteron nodes within the wormhole itself keep the tunnel open while a ship passes through it. Most Bajorans consider the wormhole to be the Celestial Temple itself; many orthodox Bajorans object to any teachings that describe the wormhole in scientific terms.

The wormhole can be safely traversed at impulse speeds. Warp speeds can cause it to become dangerous and unstable; there are recorded instances of persons being dimensionally and/or temporally displaced when warp speed was used inside the wormhole. In any event, the wormhole aliens ultimately control all travel through the wormhole; in 2374 they destroyed a 2,800-ship Dominion fleet which was coming through the wormhole to attack the Alpha Quadrant.

Several attempts have been made by the Romulans, Bajoran terrorists, and others to shut the wormhole forever, but all have failed for one reason or another. In 2373, the personnel of Deep Space 9 attempted to close the wormhole permanently to prevent a Dominion attack. They projected phase conjugate graviton beams at the wormhole's Alpha Quadrant terminus, which in theory should have completely disrupted the verteron membrane and collapsed the wormhole. However, due to sabotage by a disguised Founder agent, the plan not only failed, but resulted in the wormhole's spacial matrix becoming more stable than ever. Since then, not even a trilithium explosion would suffice to collapse the anomaly.

The Bajoran wormhole undergoes a subspace inversion every 50.23 years. During this time, subspace around the wormhole becomes fragmented. The inversion creates visible effects which, according to records, have been seen on Bajor (generally from positions in Dahkur Province) for at least the past 3,500 years, and possibly the last 30,000

years. The most recent inversion occurred in 2372; the next will take place in 2422.

The opening of the wormhole is a beautiful sight; some Bajorans believe that a wish made when the wormhole opens will come true. Elevated neutrino levels, easily detected with standard sensory equipment, precede and accompany the opening.

THE CARDASSIA SYSTEM

Located only 5.25 light-years spinward from Bajor-B'hava'el, the Cardassian system has eight planets. Cardassia Prime is the third.

Home system of the Cardassians, the Cardassia system serves as the capital of their small galactic empire, the Cardassian Union. The Union includes systems both within and outside the Bajor Sector. Until just a few years ago, the Bajor system itself was a Cardassian territory. At least 15 other Cardassian worlds contain major Cardassian scientific, technical, or manufacturing assets.

Additionally, the Cardassians have built many orbital and interstellar facilities throughout their space. According to the latest Starfleet Intelligence reports, which include information obtained from the *Tal Shiar*, during the War the Cardassians possessed at least 153 such facilities. Most of these became casualties during the final weeks of the conflict, or have lain dormant or been converted to military uses in the wake of the Federation victory.

THE FERENGINAR SYSTEM

The Ferengi are the third major interstellar civilization to call the Bajor Sector home. Their sun, known to the Federation as Ventarus Idrilon, is located approximately 65 light-years from Bajor- B'hava'el, on the very coreward edge of the sector. Ferenginar, the fourth planet, is the Ferengi homeworld.

OTHER SYSTEMS

There are many other systems in the Bajor Sector. Some of them include:

Chin'toka: This system, located next to the Cardassia system, was once a key component of the Cardassian defense structure. In 2375 an invading Federation-Klingon-Romulan alliance force smashed through its network of automated defense platforms to strike at Cardassia Prime itself; fighting throughout the system remains fierce. A Breen counteroffensive later retook the system. The final battle of the War took place in and around this system.

Dreon: Located coreward from Bajor-B'hava'el, the Dreon system includes eleven planets, of which the seventh is a habitable Class M world. Dreon VII houses a Bajoran colony established by refugees who fled the Cardassian occupation.

Gemulon: The Gemulon system is located coreward from Bajor-B'hava'el. Its fifth planet is a habitable Class M world. The original colonists who were to settle there were forced to live on Orellius instead (see below); other colonists have since taken their place.

Monac: The Monac system includes no inhabited planets, but was the site of many important Cardassian manufacturing facilities, including the Monac IV shipyard. The shipyard and every other facility in the system was destroyed in 2375 by a solar ejection triggered by a Klingon ship captained by General Martok.

VENTARUS IDRILON SYSTEM

System Name: Ventarus Idrilon (*a.k.a.* "Ferengi System").

Affiliation: Home system of the Ferengi Alliance.

System Type: Ventarus Idrilon is a type K4 V (orange dwarf) star.

Inhabited Planets: Ferenginar, the fourth planet, is the homeworld of the Ferengi. They have outposts on some other worlds or moons in the system, but none of the other planets is Class M.

Other Planets: Besides Ferenginar, six planets orbit Ventarus Idrilon. The three inner planets are all Class D and are located very close to their sun. Then there is a wide "gap," known to the Ferengi as the Solar Desert, between Ventarus Idrilon III and Ferenginar. Ventarus Idrilon V is a Class K world which does not support life; the sixth planet is a Class J gas giant.

Other Stellar Objects: Between the fifth and sixth planets there is an extensive asteroid belt. Mining operations are located on many of the larger asteroids.

Artificial Objects: While the Ferengi care little for exploration or scientific study, their drive for profit has led them to build several orbital resorts and similar commercial facilities around Ferenginar and throughout their system. Many Ferengi, especially those in the lower classes, dream of taking a vacation on one of these expensive facilities someday.

SIS: Home system of the Ferengi.

Nehru: The Nehru system is antispinward and coreward from Bajor-B'hava'el. A small system with only four planets, its third world is a Class M body which has been colonized by Federation citizens. The system possesses extensive asteroid belts and cometary clouds which the colonists hope to mine.

Orellius Major: A type K star located relatively close to Bajor-B'hava'el, Orellius Major is part of the Bajoran constellation known as the Runners. Although none of its planets are Class M, two are Class L worlds considered ideal candidates for terraforming.

Orellius Minor: Orellius Minor, located near both Bajor-B'hava'el and Orellius Major, also forms one part of the Runners. Orellius, the fourth planet in the system, orbits its sun at a radius of 160 million miles. In 2360 the Federation personnel transport ship *Santa Maria* made a forced landing there; the passengers, colonists intended for Gemulon V, settled on Orellius, only to find that their advanced technology did not work there. It was not until 2370 that they learned, when Benjamin Sisko and Miles O'Brien visited their colony, that their leader, Alixus, a fanatic technophobe, had disabled the *Santa Maria* and forced it to land on Orellius. She then established a duonetic field which made it impossible for advanced technology to work on the planet. After this revelation, some of the colonists opted to leave the planet.

Pedrigal: Named after an ancient Bajoran hero, this system is located closer to Cardassian space than any other Bajoran territory. A colony called Prophet's Landing once called the fourth planet its home, but when the Dominion War began its inhabitants were relocated to Bajor. They hope to return to Pedrigal IV after the war.

Sanelar: Located coreward from Bajor, this system's fourth planet contains the Bajoran colony of Free Haven.

Valo: The Valo system is located between Bajoran and Cardassian territory. During the Cardassian occupation of Bajor, many Bajorans settled on Valo II and Valo III, both Class M worlds. The Bajoran terrorist Orta maintained a hidden base on one of Valo I's moons because the moon's composition made it impossible to take sensor readings. Since the end of the occupation, the settlements in the Valo system have improved considerably.

Volnar: The Volnar system is one of many which are a part of the Cardassian Union. Volnar III, home of the Volnar Colony, is a mineral-rich world where the Cardassians mine raw ore.

ARTIFICIAL OBJECTS

Naturally, a sector as important as the Bajor Sector features several artificially-constructed objects in addition to natural ones like planets. Leaving aside the Bajoran wormhole (which technically is an artificial construct), the most significant such objects are:

Deep Space 9: A Federation space station located near the Alpha Quadrant terminus of the Bajoran wormhole. See the *Star Trek: Deep Space Nine Roleplaying Game* core rulebook and the *Star Trek: Deep Space Nine RPG Companion* for more information about the station.

Starbase 375: Aside from DS9, Starbase 375 is the most important Federation facility in the Bajor Sector. Headquarters of the Federation's war effort in the Bajor Sector, it is located approximately 33 light-years antispinward from Bajor-B'hava'el.

Starbase 375 consists of a single large, upper structure with a roughly diamond-shaped profile when viewed from the side. This structure connects to two saucer-like sections by means of a column; the bottom one is roughly the same diameter as the upper structure, while the one between them is slightly smaller. Two "arms" branch off from the column between the two saucers to connect to four additional saucers. These additional saucers, each approximately the same size as the upper (smaller) saucer, are arranged into two horizontal figure-8 shapes. A communications array projects from the top of the upper structure.

The base's equipment includes strong shields using the latest Starfleet shield technology, powerful phaser arrays covering all arcs around the station, and over a dozen torpedo launchers (both photon and quantum torpedoes are provided to the base; its total torpedo capacity is approximately 5,000). It has docking capability for a half-dozen ships the size of the *U.S.S. Defiant*; additional or larger ships simply take up a position orbiting or near the station. Its typical crew complement is 312 persons

Starbase 375

Type: Strategic (Pi class)
Location: Bajor Sector (approximately 33 light-years from Bajor-B'hava'el)
Commissioning Date: 2370

Hull Characteristics

Size/Structure: 5/Standard Starfleet "diamond platform" structure
Resistance: 6
Structural Points: 375
Docking: Docking ports for up to twelve ships of Nebula class size or smaller are available. Larger ships must enter orbit around the station.

Personnel Characteristics

Crew/Inhabitants/Capacity: 312/159/22,000 [8 Power/round]
Entertainment: 5 [15 Power/round]

Systems Characteristics

Computers: 6 [6 Power/round]
Transporters: 14 personnel, 8 cargo [11 Power/round]
Tractor Beams: 1 ventral, 1 dorsal, 4 spaced evenly around the base's midsection [2 Power/rating/round]
Power: 510

Sensor Systems

Long-range Sensors: +2/17 light-years [6 Power/round]
Lateral Sensors: +2/1 light-year [4 Power/round]
Sensors Skill: 5

Internal Security: 4

Weapons Systems

Type X Phasers
Range: 10/30,000/100,000/300,000
Arc: All (720 degrees)
Accuracy: 4/5/7/10
Damage: 20
Power: [20]

Photon and Quantum Torpedoes
Number: 5,000 (mix of photon and quantum torpedoes)
Launchers: One dozen launchers covering all arcs around the station
Arc: All (720 degrees)
Range: 15/350,000/1,500,000/4,050,000
Accuracy: 4/5/7/10
Damage: 20 (photon torpedo)/30 (quantum torpedo)
Power: [5]

Weapons Skill: 5

Defensive Systems

Starfleet Deflector Shield
Protection: 100/100/100/100
Power: [100]

Ships

Minimum complement in peacetime is four *Danube*-class runabouts and 15 Work Bees. During the Dominion War, capital ships, including at least one *Nebula*-class or larger ship, and usually more, were stationed at Starbase 375 at all times.

Notes/Description

Located on the Federation side of the Cardassian DMZ in the Bajor Sector, Starbase 375 was constructed in 2370 to monitor Cardassian activities and protect local colonies. During the Dominion War Starbase 375 was one of Starfleet's most valuable strategic assets and, among other things, the staging ground for Operation Return and numerous other crucial missions. Admiral William Ross has commanded the station since it went online.

Starbase 375 is constructed in the standard "diamond top" formation, with a central core cylinder, a roughly diamond-shaped upper section, and a series of large "pads" mounted to the core cylinder by large walkways. Most station activity is conducted in the upper section; the lower sections include docking ports, cargo storage areas, and the base's fusion reactor.

Bajor

Planet Name: Bajor (Bajor-B'hava'el VII)

Class: M

System Data: Bajor has six moons: Kelana, Dremal, Sarmian, Duma, Jeraddo, and Brelda. There are 13 other planets in the system, one of which, Bajor VIII, is Class M; several also have Class M moons.

Gravity: 1.0 G

Year and Day: 363.5/26

Atmosphere: Oxygen-nitrogen; Earth-normal pressure.

Hydrosphere: Approximately 74% of Bajor's surface is covered with water, most of which is concentrated in three large oceans.

Climate: Bajor generally has a temperate climate, with standard geographical and seasonal variations, making its weather very similar to that of Earth.

Sapient Species: Bajorans (2.5 billion).

Tech Level: Level Six in most places, but descending as far as Level 3-4 for traditional reasons.

Government: Representative oligarchy (the Chamber of Ministers) with theocratic elements (the Vedek Assembly).

Culture: An ancient race, the Bajorans are an artistic and spiritual people who have been forced, through hard necessity, to become fighters.

Affiliation: Ally of the United Federation of Planets; potential Federation member.

Resources: A resource-rich world, Bajor possesses extensive deposits of many valuable minerals, including uridium, and many fertile agricultural regions. However, some resources were completely exploited or otherwise ruined by the Cardassians during the occupation.

Places of Note: The Undalar Cliffs; the Fire Caves; the ancient city of B'hala; Kendra Valley (site of an infamous massacre during the occupation); the beautiful Eastern Province.

Ship Facilities: Bajor has few ship facilities itself, due to the occupation and other factors; however, it is only three hours away from Deep Space 9 at impulse speeds.

Other Details: See text

Admiral William "Bill" Ross commands Starbase 375; during the War Captain Benjamin Sisko served as his adjutant and second-in-command. He maintains close contact with Starfleet Command via Starfleet's high-security communications network. He tolerated Captain Sisko's desire to participate in field missions and to command the *U.S.S. Defiant*, but harbored concerns about Sisko's role as the Emissary. He informed his adjutant on more than one occasion that he expected Sisko to give his Starfleet duties priority over his duties as Emissary.

Starbase 375 is approximately 50.3 light-years from the Federation's inner perimeter. If special high-speed courier vessels are used, Starbase 375 can be reached from the perimeter within six days (this assumes constant travel at warp 9.92).

Although not located within the Bajor Sector, Starbases 211 and 257 are also close to Deep Space 9. They provide additional support to the station when Threat forces warrant it.

Altenek Nor Orbital Shipyards: The Altenek Nor Orbital Shipyards were one of the Cardassians' primary ship construction facilities following the destruction of the even larger Monac IV Shipyard by a solar ejection caused by forces led by General Martok in 2375. They are located in a system spinward from Cardassia Prime—well within Cardassian space. During the latter part of the War, Altenek Nor operated at a faster pace than ever before, and security was extremely tight. Although some Starfleet Intelligence analyses suggested that weaknesses may have existed in its security net, Starfleet never attempted to exploit them. Since the War's end it has shifted production to civilian vessels.

THE CURRENT SITUATION

Extreme tension recently filled the Bajor Sector, for it comprised one of the primary fronts—indeed, the primary front—in the Dominion War. The conduct of the war revolved largely around the issue of capturing and retaining control of the wormhole. The Dominion needed the wormhole to bring badly-needed reinforcements into the Alpha Quadrant. The Federation had to keep the Dominion from controlling the wormhole for that same reason; Dominion reinforcements would almost certainly have meant a Dominion victory. Since the War's end, the wormhole has been used for peaceful exchanges between the two quadrants. However, it is almost inevitable that persons with malign intent will continue to try to exploit the wormhole for their own selfish ends.

Bajor

Although the Cardassians would disagree, the key to the Bajor Sector is its namesake planet, Bajor. Having overcome the hated Cardassian occupiers, and having had their religious faith renewed by the coming of the Emissary, the Bajorans are ready to rebuild their civilization and take their place among the other important races of the galaxy.

BAJORAN HISTORY

Bajor is a planet approximately the size of Earth which, even after the Cardassian occupation, remains rich in natural resources. Many regions of the planet are considered lush, even paradisiacal. Even more important to Bajor than her resources are her people. Archaeological records show that the Bajoran culture

existed as early as 500,000 standard years ago. The modern Bajoran civilization is a proud and ancient one. Records show that by at least 20,000 standard years ago, when Humans were still living in caves, the Bajorans were building large, architecturally sophisticated cities (such as B'hala, recently rediscovered following the translation of the symbols on its central *bantaca* pillar), celebrating some of their major holidays and religious rites (such as the Gratitude Festival), and achieving other comparative technological and social feats. Indeed, some records support the position that these achievements were occurring as early as 30,000 years ago. The current Bajoran calendar dates from the supposed first celebration of the Gratitude Festival and is in its 21,054th year (though Bajor prefers to use the standard Federation calendar and dating system for official records these days).

Bajorans first ventured into space approximately eight centuries ago, when they used small vessels with large solar sails to ride the solar winds. Recent discoveries have shown that such vessels can catch the tachyon eddies in the Denorios Belt and achieve warp speeds. In this manner the Bajorans reached, among other possible worlds, Cardassia Prime.

Modern Bajorans look back to the time of the First Republic of Bajor as their civilization's golden age. The First Republic arose in Rakantha Province approximately 15,000 years ago. It started as merely a local form of elected government, but the idea of electing leaders, as opposed to having them appointed by religious figures or achieving power through military conquest, was an important one. Within two centuries the First Republic was the government for over ninety percent of the planet. During this time artistic, scholastic, engineering, and scientific achievements reached new heights, and most of Bajor was explored and mapped.

Despite a few upheavals and minor revolutions, the First Republic lasted for approximately 8,000 years, until about 7,000 years ago (the Bajoran calendar dates the fall of the First Republic to the year 3260). The causes of the downfall of such a long-lived government are, of course, myriad, but in broad terms it can be said that the weight of the ever-growing (and increasingly incompetent) early Bajoran bureaucracy, coupled with massive internal corruption among the elected leaders, led to widespread dissatisfaction and, eventually, revolt. Led by a charismatic figure named Tolan Prel, and with the unspoken blessings of the Vedek Assembly, the unhappy Bajorans overthrew the First Republic altogether. Unfortunately, during the fighting and rioting Tolan was killed, with no clear successor to lead his revolution. Over a dozen petty leaders arose, each commanding a particular faction or region. Eventually these leaders founded their own nations.

This period, known to the Bajorans as the *Tolan Hesp'rel* (roughly, the "Tolan Interregnum"), lasted almost a thousand years. During this time the Bajoran people were balkanized, with constant squabbling and even warfare among the various nations; in general, strife, turmoil and discontent reigned. Some of the First Republic's knowledge was lost, but fortunately the monasteries preserved most of it.

The Bajorans are nothing if not peace-loving, and eventually their desire for peace and progress overcame most of their differences. Inspired by the martyr Prylar Kelmet, who was imprisoned, tortured, and then killed by one of the worst of the national leaders, they banded together to overthrow the regional rulers and establish what became known as the Second Republic in the Bajoran year 4301 (about 5,500 standard years ago).

The Second Republic was the government in place until the time of the Cardassian conquest and occupation of Bajor. While not the "golden age" of the First Republic, it was still a relatively peaceful period marked by social and scientific accomplishment. The remnants of disagreements from the Interregnum flared up on occasion, but this did not interfere with the development of, among other things, impulse drive (and, later, warp drive).

The Cardassian invasion brought this period of progress to a screeching halt. The Bajorans first made contact with the Cardassians close to 800 years ago (Baj. 8592), when the Cardassian culture was still much like the Bajorans' own—peaceful and artistic. However, as the centuries passed and the Cardassians used up more of their resources and sunk deeper into poverty and misery, they began to become more and more aggressive. Eventually they turned to conquest to ensure the survival and advancement of their civilization. The Bajorans, though they disapproved, were unwilling to stop the Cardassians from establishing what would eventually become known as the Cardassian Union.

Some people say that the Bajorans paid for their apathy with the most terrible coin of all—their own freedom. Given their worlds' relative proximity and the Cardassians' growing aggressiveness, relations between the two peoples became more and more strained. Eventually, in the year 2328, the Cardassians invaded Bajor. The Bajorans, not a warrior race,

could not defend themselves against the military-minded Cardassians for very long; within just a few months the conquest of the Bajor system was complete. For a decade the Cardassians were content simply to occupy the planet, but in 2339 the Cardassian Union formally annexed Bajor. A few Bajorans fled to other systems or worlds, such as the Valo system.

What followed the conquest was over 40 years of oppression and misery. The Cardassians looked upon Bajor and the Bajorans as resources to be exploited. Bajor has always been rich in all sorts of natural resources, and the Cardassians began to extract them, brutally pressing the Bajorans into slave labor. Those who resisted were killed or sent to prison camps. Although records of the occupation are fragmentary, most reliable estimates put the number of Bajorans murdered by the Cardassians at between 500 million and one billion.

During the occupation, the Cardassians constructed an enormous orbital ore processing facility—Terok Nor. Construction of the station began in the Cardassian system in 2343, and was fully completed in 2351. Its primary purpose was to process the copious amounts of uridium ore the Cardassians mined from Bajor, but it also served as a place where some of the most intractable Bajoran citizens, criminals and rebels could be assigned to dangerous, backbreaking work with little hope of relief. The commander of Terok Nor, Gul Dukat, quickly developed a reputation for ruthlessness and cruelty.

While most Bajorans resisted the Cardassians with prayer, faith, and other peaceful means, some were more than willing to fight back in a more direct fashion. The old *D'jarra* caste system, which in the years prior to the occupation had begun to fall out of favor, was abolished by the Vedek Assembly in 2328 in a call for all Bajorans to unite together to oppose the Cardassian invaders. After the conquest, some continued to fight in what became known as the *resistance*. Resistance cells sprang up all over Bajor and fought back by assassinating Cardassians, blowing up Cardassian facilities and equipment, and disrupting Cardassian activities in any way possible. Some of the best-known cells include the Shakaar cell of Dahkur Province (named after its charismatic leader), the Higa Metar group (some of whose members succeeded in planting an aphasia virus weapon on Terok Nor), the Ornathia cell (which pulled off the famous raid on Pullock V), and the extremely militant *Kohn-ma*. Today, many former resistance members readily describe themselves as "terrorists." They were undeniably effective; the entrenched Cardassians found it difficult to fight an enemy who was so familiar with the native terrain and could thus escape into it easily. Resistance fighters also established bases on the Bajoran moons and anywhere else they could.

The Cardassians fought back hard against the resistance, employing more and more brutal tactics in an effort to quash the rebellion. They turned as many Bajorans as possible into traitors and collaborators with promises of favors, money or other privileges. For example, in the infamous Kendra Valley massacre, 42 Bajoran resistance fighters (including the son of Kai Opaka, who at that time was Bajor's chief religious leader) were ambushed and slaughtered. The information which precipitated the massacre was provided to the Cardassians by Kai Opaka herself, who knew that without it the Cardassians would simply kill all 1,200 Bajorans in the valley as a way of ensuring that they got the rebels.

The feared Gallitep labor camp provides another prime example of the Cardassian approach to the occupation. Run by Gul Darhe'el, the "Butcher of Gallitep," the camp was the site of countless atrocities committed against the Bajorans. At times the screams were so loud and so continuous that some of the Cardassians manning the camp had trouble sleeping. Of all the tens of thousands of Bajorans who walked through Gallitep's gates, only a few hundred survived. The camp was finally liberated and destroyed in a raid by the Shakaar resistance cell in 2357.

Despite the long odds against it, the resistance was not without its victories, or its heroes. The greatest of these was Li Nalas, who first rose to prominence when he slew the infamous Gul Zarale in a single combat in the Sahving Valley in 2355. From then on he achieved one victory after another until all Bajorans knew his name. Unfortunately he was killed in 2360. (Or so the Bajorans thought. Major Kira Nerys discovered in 2370 that Li was alive and being held in the Hutet labor camp on Cardassia IV, despite the Cardassian withdrawal from Bajor. She freed him in a daring raid on the camp, and he returned home to a hero's welcome. Sadly, he was killed just a few days thereafter by a member of the Alliance for Global Unity.)

By 2369, the situation on Bajor had become untenable for the Cardassians. The resistance grew stronger and more skilled every day, while much of the easily-extractable natural resources already had been removed from the planet. Although some Cardassians, including Gul Dukat, wanted to remain and use even harsher enforcement measures to keep the Bajorans in line, the Cardassian government finally decid-

ed to retreat from Bajor altogether, leaving the Bajorans to reconstruct their shattered society.

The Bajorans, rejoicing in their victory over the Cardassians, established the Bajoran Provisional Government to oversee the transition to a free society. The Chamber of Ministers (headed by the First Minister), in conjunction with the Vedek Assembly, would rule Bajor until the Third Republic could be established. The Bajorans knew they were too weak to fight off the Cardassians, should they return, or to defend themselves against other aggressors. Accordingly, over the objections of some extremists, the Provisional Government sought the aid of the United Federation of Planets. In exchange for assistance and protection, Bajor allowed the Federation to use Terok Nor as a base until Bajor itself was able to provide for its own defense. Rechristened Deep Space 9, the base soon became a key factor in sector politics.

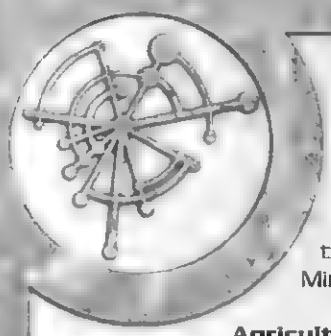
Since regaining its freedom, Bajor has traveled a difficult road. Wracked by factionalism and squabbling, its government has trouble getting things accomplished without lengthy debates. Because the Cardassians destroyed many key facilities and poisoned much of the land before they left, the planet's economy has recovered slowly; however, trade with the Gamma Quadrant, and Federation support, have gone a long way toward bringing Bajor back to pre-occupation economic levels. Extremists from the Alliance for Global Unity (also known as "The Circle," a conspiratorial group led by Minister Jaro Essa), to remnants of resistance groups such as the *Kohn-Ma*, have tried to overthrow the government, destroy Deep Space 9, or collapse the wormhole in the hopes of driving the Federation away. Others have plotted to gain personal power or wealth at the expense of Bajor as a whole.

The Dominion War only created further problems for a people already sick of conflict and struggle, but because Bajor, at the Emissary's insistence, signed a non-aggression pact with the Dominion, it was spared from any major wartime difficulties. Relying on their faith in the protection of the Prophets and their determination to retain their independence, the Bajoran people struggled for a self-sufficiency and peace which they now seem to have achieved.

BAJORAN GOVERNMENT AND MILITARY

The Bajoran Provisional Government

The Bajoran Provisional Government rules Bajor, as it has since the Cardassian departure in 2369. The term "provisional" government was chosen because this governmental structure was just a temporary institution intended to help Bajoran society prepare for and establish the Third Republic. According to initial plans, the



Factions Of The Bajoran Provisional Government

Some of the many factions within the Chamber of Ministers include:

Agriculturalists: Some Bajorans feel that Bajor should reject the technological and materialistic ways of modern life. They believe Bajorans should live a peaceful, pastoral existence in which they are at one with the land. This faction is small, but often allies itself with the Isolationists or Traditionalists.

Isolationists: One of the more vocal factions, the Isolationists have a simple credo: Bajor for Bajorans. They do not want Bajor to ally itself with, or accept help from, any outside power (whether the Federation, the Romulans, or anyone else). They believe that Bajor can be, and should be, completely self-sufficient, and that contact with other races contaminates Bajoran culture and thought. Needless to say, they rabidly oppose Bajoran membership in the UFP; some even support destruction of the wormhole to prevent so much attention from being focused on the Bajor Sector.

Militarists: This faction, many of whose members were formerly resistance fighters or members of the Bajoran militia, thinks that Bajor needs to spend more time, effort, and *litas* on improving its military. They believe that 40 years of occupation, plus a lack of warp-capable ships and extensive supplies of advanced weaponry, have emasculated Bajor. Given the peaceful nature of the Bajoran people, and their weariness of conflict, the Militarists often find themselves a lone voice crying in the wilderness.

Traditionalists: Among many Bajorans there remains a strong identification with the customs and traditions of the past, including such traditions as the discriminatory *D'jarra* caste system. The Traditionalists want to restore these customs to their full effect. They also tend to support the more orthodox religious views, and believe that the Kai and the Vedek Assembly should have a much greater role in the government of Bajor.

Unionists: This faction, one of the largest in the Chamber, supports a relatively moderate political stance towards most issues facing the Bajoran people. Although its members favor technical and cultural progress, they feel such progress should be slow and carefully considered, for Bajor's ancient traditions hold extreme importance and must not be neglected in a willy-nilly rush towards the newest technological advancement. Some other factions accuse the Unionists of stagnation and middle-of-the-road indecisiveness. The faction's name comes from its support of Bajoran admission to the UFP.

Third Republic should have been established by 2375; however, other events (primarily the Dominion War) have played havoc with the schedule. Now that the War has ended, it seems likely that the Provisional Government will soon take steps to create the new Republic.

The Chamber of Ministers

The Provisional Government consists of two bodies—one secular, one religious. The secular body is the Chamber of Ministers (also called the Council of Ministers), an elected legislative body. Members of the Chamber (known, of course, as "Ministers") are elected every two years by the population of the province (or other region) which they represent. The Chamber passes laws (such as the Ilvian Proclamation, which exiled all Bajorans who were members of the Cardassian occupational government), enforces those laws (through the office of the First Minister), controls the military, oversees economic development, maintains the Bajoran Central Archives, and prepares Bajor for the establishment of the Third Republic. Unfortunately, factionalism (and, in some cases, corruption) have torn the Chamber apart. Different factions, each representing a specific viewpoint or theory, squabble over policy and available resources. Although factionalism has decreased significantly since the first years following the Cardassian withdrawal, it still creates a major impediment to getting things done on Bajor.

Of course, some Ministers are more influential or charismatic than others, and thus they (and their factions) tend to command more attention from the other Ministers and the people. Some of the better-known Ministers include: Amfen; Gettor; Heren (the Minister of Security); Kaval (who has served both First Ministers as Minister of State); Kemlor; Rozahn; and Toran.

The First Minister leads the Chamber, and thus Bajor as a whole. He fills many of the roles of chief executive, including that of commander-in-chief of the Bajoran Militia. The entire population of Bajor elects the First Minister for a six-year term. The first First Minister following the occupation was Kalem Apren, who died of heart failure in early 2371 shortly before completing his term of office. Kai Winn, Bajor's spiritual leader, served out her term, and ran for another full term. She was opposed by former resistance cell leader Shakaar Edon, who, like many Bajorans, objected to Winn's handling of many issues, including a controversy relating to the use of soil reclamators. In late 2371, Shakaar was elected First Minister; he remains in office today after surviving an assassination attempt by the Cardassian separatist group The True Way in 2372.

The First Minister appoints several Ministers to fill posts heading specific governmental departments, such as State, Defense, Finance & Trade, and Culture. These "cabinet Ministers," as they are known, tend to wield a great deal of influence and power as a result of their appointment.

At the local level, Bajor is divided into "provinces," many of them with boundaries based upon the nation-states of the Interregnum period. A governor or some other local official with law enforcement powers governs each province; many regional variations exist. Some of the provinces include Dahkur Province, Eastern Province, Musilla Province, Pyrellia Province, and Rakantha Province. Major Bajoran cities of note include Ilvia (site of a famous state museum), Jalanda (noted for its Forum, a performing arts center), and Janir (an ancient city located near the Qui'al Dam, which provides it with water and power).

Other locations of note on Bajor include the city of B'hala (a ruin now being excavated by archaeologists), the Bestri Woods, the Dahkur Hills, the Fire Caves (where the Pah-wraiths are imprisoned), the Glyrhond River (former boundary between the villages of Paqu and Navot), Hathon (site of a former Cardassian weapons depot), the Holana River (a scenic river in Musilla Province), the Janitza Mountains, Lasuma (home to one of Bajor's largest grain-processing plants), the Kendra Valley (site of the infamous massacre), the Northwest Peninsula (a formerly very fertile region ravaged by the Cardassians), the Perikian Peninsula (the Alliance for Global Unity used the labyrinthine caves here for its headquarters), Relliketh (an agricultural region which used to be the location of a large refugee camp), the Sahving Valley (site of the famed Li Nalas-Gul Zarale fight), the Southern Islands, and the Undalar Cliffs.

The Vedek Assembly

The Chamber of Ministers is not the sole source of governmental authority on Bajor. As a deeply religious people, the Bajorans were unwilling to establish a wholly secular government. Therefore they gave a governmental role to the Vedek Assembly, the ruling religious body (see below). Both the Chamber of Ministers and the Vedek Assembly must consider most important issues, then compare their positions and reach a compromise acceptable to all. On some issues, including most religious regulations,

the Vedek Assembly has absolute authority and need not consult the Ministers; similarly, the Ministers have some responsibilities (such as planetary defense) over which they possess exclusive control.

The Bajoran Militia

The Bajoran Militia (*a.k.a.* the Bajoran Defense Force) holds the responsibility for Bajor's planetary security. As its name indicates, the Militia grew out of the resistance and involves participation by all healthy adult Bajorans. While a corps of professional, highly-trained soldiers exists, over half of the Militia is, in fact, just that—a civilian militia called to duty only in times of trouble (and for monthly training sessions).

The full-time professional soldiers of the Bajoran Militia typically train at the Bajoran Military Academy. Upon graduation, they receive the rank of Ensign and an assignment to a military unit or ship, as appropriate (higher ranks include Lieutenant (JG), Lieutenant, Captain, Major, Colonel, and General). Although the military ultimately falls under the command of the Minister of Defense and the First Minister, on a daily basis and in the field a general, elected by the assembled generals and given the title of Commanding General, commands it. At present the Commanding General of Bajor is General Hazar.

Members of the Militia typically arm themselves with Bajoran phasers and phaser rifles. Their ships primarily consist of Bajoran impulse ships and assault vessels; currently they have no warp vessels, since their fleet was completely destroyed by the Cardassians. Efforts are underway to build a warp-capable fleet, but at present the Bajorans rely on the Federation to provide warp travel capability.

The Bajoran Economy

The Bajoran economy is still recovering from the Cardassian occupation and the Dominion War. The need to rebuild wrecked facilities, restore ruined ground to a fertile state, and create an updated industrial base has severely strained Bajoran finances. However, the gift to Bajor of two industrial replicators, additional replicator technology, and agricultural technology by the Federation has improved the situation greatly. Furthermore, the Chamber of Ministers has worked hard to rebuild (or build) trade channels to many other races and systems, and to survey the planet's remaining natural resources. Analysts predict that Bajor will exceed pre-occupation economic levels by 2381.

The Bajoran monetary unit is the *lita*.

BAJORAN CULTURE

The Bajorans are well-known for their extensive cultural achievements. Their art, religion, philosophy, and literature are all sophisticated and elaborate, and cultural traditions constitute an important part of Bajoran life.

Bajoran Religion

Religion holds a place of prominence in the Bajoran culture. From their earliest days the Bajorans have been a deeply spiritual people; their religion infuses many parts of their lives.

The Bajoran religion centers around worship of the Prophets, enigmatic beings who live in the Celestial Temple. The Prophets provide wisdom and guidance to the Bajorans, and also protect them, shelter them, and replenish their *pagh*, or "life-force." Recent discoveries have led to the realization on the part of many Bajorans that the Bajoran wormhole is the Celestial Temple, and the Prophets themselves are the beings the Federation refers to as the "wormhole aliens." The long-term effects of this revelation on Bajoran doctrine and theology remain to be seen.

The Emissary

Accompanying the revelation of the existence of the wormhole was the arrival of the Emissary, a figure long prophesied in the Bajoran faith. According to the Sacred Texts (the religious writings of the Bajorans), the Emissary was supposed to unite the Bajoran people and save them by discovering the Celestial Temple. When Benjamin Sisko of

Starfleet discovered the Bajoran wormhole in 2369, he was determined to be the Emissary, thus thrusting him into Bajoran secular and religious politics. Although uncomfortable in his position as Emissary (he even temporarily relinquished it to poet Akorem Laan at one point), Sisko has done his best to reconcile his role as a Bajoran religious figure with his duties as a Starfleet officer. Among his many accomplishments as Emissary have been the discovery of the ancient city of B'hala in 2373, appealing to the Prophets to destroy the Dominion fleet in 2374, the reopening of the wormhole after it was closed in 2375 by a Pah-wraith who possessed Gul Dukat,

and the re-imprisonment of the Pah-wraiths following their attempt to free themselves from the Fire Caves in 2375.

As Emissary, Sisko frequently received visions from the Prophets. In these visions they typically appeared as his friends, relatives, or acquaintances. They delivered cryptic, or

even symbolic, messages pertaining to current events or crises. The Prophets are not temporally linear beings (they consider past, present, and future as one), and many of their messages to, or encounters with, Sisko concerned the nature of linear beings and the effects of particular events upon them.

The Orbs of the Prophets

The Prophets speak to their people in several ways. The first and most common is through the Orbs, also known as the "Tears of the Prophets." The Orbs are hourglass-shaped crystalline energy vortices which were discovered one at a time in the Denorios Belt and elsewhere in the Bajoran system over the past 10,000 years. There are nine of them, each with its own name and powers. They are kept in ornate jeweled tabernacles with hinged "doors" on one side. The Bajorans currently possess five of the nine Orbs—the Orbs of the Emissary, Prophecy and Change (also called the Third Orb; it grants visions of the future), Time (which can manipulate temporal reality), Contemplation, and Wisdom (which grants wisdom and can alter one's personality for the better). The others presumably are still held by the Cardassians (who looted many of Bajor's religious artifacts) or are hidden somewhere in the galaxy (as the Orb of the Emissary was until the Prophets led Benjamin Sisko to it in 2375).

Experiencing an Orb—opening its tabernacle and gazing directly into it—can have many profound effects on a Bajoran or other person. These effects may depend on the Orb's powers; for example, gazing into the Orb of Prophecy and Change often grants prophetic visions, while gazing into the Orb of Wisdom brings enlightenment. Technically, encounters with the Orbs are controlled by the Vedek Assembly, but some vedeks have reason to disregard this restriction when necessary. If someone ignores what the Prophets tell him during an Orb encounter, he may experience what the Bajorans call "Orb shadows"—hallucinations about his encounter which occur weeks or months later.

In 2375, all of the Orbs were temporarily rendered lifeless and inert by a Pah-wraith who had possessed Gul Dukat during Dukat's insane quest for vengeance against Benjamin Sisko (whom he blames for his daughter's death). This resulted in the closure of the Bajoran wormhole. However, Sisko, as the Emissary, was able to follow clues given to him in a vision from the Prophets and find a way to relight the Orbs and reopen the wormhole.

Pagh'tem'far

The second way in which the Prophets speak to the Bajorans, and to their Emissary, is through an experience known as *pagh'tem'far*. A *pagh'tem'far* is a sort of special vision; it can be experienced without any Orb encounter. A *pagh'tem'far* may become a driving force or obsession for the person who experiences it; some have died while following their visions (though always while accomplishing some great deed).

Prophecies

As the discussion of the Orbs and *pagh'tem'far* indicates, prophecies play an important part in the Bajoran religion. There are literally hundreds of such prophecies, and the devout believe they will all come true. Of course, they may not come true entirely as expected; a prophecy which speaks darkly of disaster and destruction may turn out to be beneficial—interpretations are notoriously difficult to make, and even members of the Vedek assembly often disagree on exact interpretation. Some of the best known prophets are Talnot, Trakor (who lived 3,000 years ago) and Zocal. Study of Bajoran prophecies is an important part of the lives of the Bajoran clerics.

Religious Officials

The Bajoran people are ministered to by a large number of ordained clerics who have the responsibility for their peoples' spiritual wellbeing as well as the administration of the church itself. There are three basic levels of the priesthood. The lowest is the *ranjen*—equivalent, roughly, to a priest or minister who oversees a specific temple or congregation. Some of the more powerful ranjen oversee several temples, or serve the *Kai* directly. Also occupying approximately the same hierarchical level as the *ranjen* are the monks who live in the Bajoran monasteries (such as the Calash Retreat or the Dakeen Monastery).

Next in the hierarchy are the *prylars*—roughly corresponding to a bishop in Earth's Roman Catholic Church. They possess a great deal of religious and political power within specific regions.

Above the *prylars* are the *vedeks*, equivalent, in Earth parlance, to an archbishop or the like. Each *vedek* oversees a particular region of Bajor; there are 112 vedeks. They gather in the Vedek Assembly when necessary to discuss the religious

or political wellbeing of Bajor; as discussed above, they have a significant role in governing Bajor.

The highest religious figure on Bajor is the *kai*, equivalent to the Pope of Earth's Roman Catholic Church. However, unlike the Pope, the *kai* is popularly elected by the Bajoran people for a life term. Following the death/loss of the beloved Kai Opaka in the Gamma Quadrant in 2369, Vedek Winn was elected *Kai* in 2370, and held that office until her death in 2375. The new *kai* has not yet been chosen; according to observers, Vedek Ungtae seems most likely to be elevated.

Bajoran Holidays and Ceremonies

The Bajoran religion features a large number of holidays, ceremonies, rituals, and rites. The most important, and oldest, of these is the Gratitude Festival (also called the Peldor Festival from the traditional greeting offered during it, "*peldor joi*"). An annual event lasting three days, the Gratitude Festival has been celebrated for at least the past 20,000 years. The Festival allows each Bajoran to give thanks for all the good things in his life and to cast aside his troubles. The most important part of the Festival is writing down one's troubles on a special Renewal Scroll and then ritually burning the scroll to dispel those troubles. *Bateret* leaves, which have incense-like properties, are also burned during the Festival.

Related to the Gratitude Festival are the Days of Atonement, which occurs roughly halfway through the year from one Gratitude Festival to another. This celebration lasts two days, and during it Bajorans seek to make amends for all wrongs they have done in the past year. Their actions can range from lamenting their sins to a *prylar* to elaborate efforts to compensate someone for an injury done to him.

Another important religious event, *Ha'mara*, celebrates the anniversary of the arrival of the Emissary. During this time the Bajorans thank the Prophets for sending them the Emissary by fasting and with a Festival of Lights.

One of the favorite religious "celebrations" for most Bajorans is the Time of Cleansing, a month-long period in which Bajorans should eat sparingly and abstain from all worldly pleasures. During the Time of Cleansing, a Bajoran should spend his free time reading the Sacred Texts and contemplating their meaning and place in his life.

Additionally, the Bajorans perform many rituals which may once have been primarily religious, but today are more secular. These include the *ih'tanu* ceremony, performed when a girl turns 14 years old; the similar *ih'tanor* ceremony for boys; the Rite of Separation which two people perform when ending a romantic relationship; the rituals surrounding the act of giving birth (performed to help relax the mother); and the two-hours-plus-long Bajoran death chant performed at funerals (another Bajoran death ritual involves lighting a *duranja*, or special lamp, in honor of the deceased).

Pah-wraiths

Where there are gods, perforce there must be devils. In the Bajoran faith, the devils are known as *Pah-wraiths* or "false Prophets" (*Kosst Amojan* in Bajoran, which is also the name of the Pah-wraiths' "sacred text" which was destroyed by the Emissary in 2375). The Pah-wraiths, who are nearly as powerful as the Prophets, wish to control and corrupt the Bajorans. According to the *Koss'moran* ("To Be Banished") legend, they once lived in the Celestial Temple with the Prophets, but when they revealed their evil nature, the Prophets exiled them and imprisoned them in the Fire Caves on Bajor; some others were imprisoned inside religious artifacts (from which they can be freed if the object is broken). Among its other abilities, a Pah-wraith can possess humanoids and force them to do its bidding. There are at least two recent instances of Pah- wraiths possessing people: Keiko O'Brien, wife of Deep Space 9 Chief of Operations Miles O'Brien, was possessed in 2372 in a diabolical attempt to use the space station to kill the Prophets; and Gul Dukat deliberately allowed a Pah-wraith to possess him in 2375 so that he could shut the wormhole and cut the Bajorans off from their gods. However, for some reason the Fire Caves remain a popular place for off-worlders to visit.

The Caste System

Traditionally, Bajoran society was divided up into dozens of *D'jarra*, or "castes." A family's *D'jarra* dictated not only its social status, but what profession its members could follow and who they could socialize with; people were not allowed to socialize with those of lower *D'jarras*. Some of the *D'jarras* included *Ih'valla* (the artists' caste; the Kira family was of this caste); *Imutta* (the caste of those who prepare the dead for burial), and *te'nari*, a very low caste.

The *D'jarra* system was rigidly enforced (by social pressures moreso than laws) until the late 22nd century. It slowly began to fall out of favor thereafter (except in more orthodox or conservative regions). It was dealt a death-blow by the Cardassian occupation in 2328. The Vedek Assembly abolished the *D'jarra* system at that time so

Cardassia Prime

Planet Name: Cardassia Prime (Cardassia III)

Class: M

System Data: Cardassia Prime has one moon. There are seven other planets besides Cardassia Prime. The two inner planets are both Class F. Cardassia VI and VII are Class J gas giants; Cardassia IV and V are Class M planets, and the outermost planet, Cardassia VIII, is Class G.

Gravity: 1.2 G

Year and Day: 344.35/26

Atmosphere: Oxygen-nitrogen, with traces of argon; slightly higher than Earth-normal pressure.

Hydrosphere: Approximately 40% of Cardassia Prime's surface is covered with water, including two small oceans, several large salt lakes or inland seas, and various smaller bodies of fresh water. Large, long rivers are rare compared to most Class M planets.

Climate: Cardassia Prime's climate is much hotter and more humid than Earth's; to Cardassians, temperatures which seem comfortable to Humans are chilly. Much of the world is sere or desertified.

Sapient Species: Cardassians (6.8 billion)

Tech Level: Level Six

Government: Dictatorial oligarchy (the Detapa Council) with militocratic elements (the Central Command).

Culture: Although formerly a peaceful and spiritual people, the Cardassians are now a militaristic and aggressive culture, having been driven to such extremes by resource poverty.

Affiliation: Head of the Cardassian Union

Resources: Cardassia Prime is very resource-poor (its resources were exhausted long ago); it now relies on resources from other planets in its system or Union, or which it has conquered.

Places of Note: The Imperial Plaza; the Hebitian Tombs; the Barethian Volcanoes.

Ship Facilities: There are several ship construction facilities in the Cardassian system.

Other Details: See text

that all Bajorans, regardless of caste, could fight together to drive out the Cardassians. Since the ending of the occupation, and then the War, some orthodox Bajorans have called for a resumption of the system by some orthodox Bajorans, but other Bajorans have generally ignored them. Re-establishment of the *D'jarra* system would, among other things, preclude Bajoran membership in the UFP.

Bajoran Art and Entertainment

A creative and passionate people, the Bajorans appreciate fine art in all of its forms. Their physical arts emphasize sculpture over painting, and often feature circular or oval shapes which have religious or cultural significance. Their literature tends towards poetry and prose poetry more than novels (though there are many fine Bajoran novels). All Bajorans revere Akorem Laan, perhaps their most famous Bajoran poet, for such superb works as *Kitara's Song*, *Gaudaal's Lament*, and his masterwork, *The Call of the Prophets*. Music is considered the favorite Bajoran art form; composers and musicians such as Tor Jolan, the Boldaric masters, and Varani are well known and beloved. Among the most popular Bajoran instruments is the *belaklavion*, a stringed instrument somewhat similar to a mandolin.

Sports are a popular form of entertainment among the Bajorans as well. The most popular one is probably springball, a full-contact sport which bears some resemblance to handball.

Unlike in the Federation, cooking is not generally considered an art form on Bajor, though it one day may be. Some Bajoran foods include *foraiga*, *hasperat*, *jumja* (the sweet sap of the *jumja* tree), *katterpod* beans, *kava* root, *moba* fruit, *ratamba* stew, *tuwaly* pie, and *veklava*. Some popular beverages include *jumja* tea, Pyrellian ginger tea, spring wine, and synthale.

Bajoran Names

Bajoran names are written family name first, given name second. Thus, Kira Nerys is from the Kira family; Nerys is her personal name. This ancient tradition honors each Bajoran's family and ancestors.

External Relations

Bajor and the Federation enjoy a close relationship which was significantly strengthened by the existence of a common enemy, the Dominion-Cardassian alliance. In fact, Bajor applied for membership in the Federation in 2369. The Federation Council voted to accept Bajor's application in 2373, but Bajor decided to defer becoming a UFP member upon the advice of the Emissary, Benjamin Sisko, who urged them to sign a non-aggression pact with the Dominion, to keep Bajor safe throughout most of the war. Both parties hope the Prophets will soon give their blessing to Bajoran membership in the Federation.

Most Bajorans still bear a great deal of hatred for the Cardassians, and justifiably so. However, formally the two governments are at peace. In 2371, Kai Winn of Bajor and Legate Turrell of Cardassia signed a peace treaty which had been negotiated, in large part, by Vedek Bareil of Bajor. While this treaty was voided by the Dominion-Cardassian alliance and the Dominion War, it is expected that a new treaty will be negotiated now that the War has ended.

Bajoran relations with the Klingons remain stable. Their relations with the Romulan Star Empire have been strained

recently. The Bajoran Provisional Government granted the Romulans, their allies against the Dominion, permission to stockpile medical supplies on Durna, Bajor's fourth moon. They soon found out that the Romulans were storing not just medical supplies, but 7,000 plasma torpedoes and other weapons. Bajor insisted that the weapons be removed at once, but the Romulans refused to comply. However, following an extremely tense confrontation between several Romulan ships and a small fleet led by Colonel Kira Nerys, the Romulans acceded to Bajor's demand.

Cardassia

The other major power in the Bajor Sector is Cardassia (or, more formally, the Cardassian Union). Although it once posed a major threat to the stability of the Bajor Sector and surrounding space, its ruined state following the end of the Dominion War will likely prevent it from causing trouble for some time to come.

Cardassian History

As with so many other things, the Cardassians have been relatively close-mouthed about their race's history, but at least the rough outlines of it are known. Recorded Cardassian history begins approximately 18,000 standard years ago. At that time, and for several thousand years thereafter, the Cardassians lived primarily in small villages, which eventually developed into walled towns because of the plethora of fearsome animals native to Cardassia. By about 14,000 years ago, these walled towns had developed into city-states, each controlling a substantial region around itself; Cardassians refer to this era as the Gentaroc Period after the city-state with the widest trading routes, and thus the most cultural influence. Those areas without a controlling city-state were simply considered frontier regions where barbarian tribes lived.

About 12,000 years ago, several of the city-states formed an alliance. Although mainly for the purposes of trade and cultural exchange, it also developed into a defensive alliance as well. The Hebitian League, as it was called, soon attracted more and more participants, until it covered over half the planet. This led to the rise of the First Hebitian civilization as the individual members came to accept a single ruler, the leader of the city-state of Korlarem, which became the government's capitol. The First Hebitian period lasted for nearly 4,000 years and led to a great flowering of Cardassian art, literature and culture. For the most part this period was very peaceful, allowing the spiritual, artistic Cardassians to give free rein to their creative impulses. The discovery of some heretofore unknown Hebitian burial vaults in the late 2160s showed just how magnificent the Hebitian culture was; countless masterworks of art, including many items covered with gems such as *jevonite*, were found.

Unfortunately, the First Hebitian culture eventually collapsed. Other powers arose as the "barbarian" tribes became more powerful and sophisticated. Soon these powers became strong enough to attack the Hebitian empire. Korlarem was quickly sacked, for the Hebitian army had grown fat and complacent.

For the next 3,000 years, Cardassia Prime was a balkanized world. Dozens, sometimes hundreds, of petty kingdoms and nations vied for power. The arts and religion fell into decline as the people struggled just to survive. However, they did not collapse completely, and soon religion reunited them. A priest named Heket developed a new religious doctrine in which the Cardassian pantheon, heretofore quite large, was compartmentalized into four "Divine Presences." This new philosophy appealed to something in the Cardassian soul, and Heket soon had millions of followers. However, he had no desire for power, and merely used his influence to persuade secular leaders to unite the Cardassians once more. Finally, after much debate and compromise, a truly united Cardassia—the Second Hebitian civilization—arose.

The Second Hebitian period lasted roughly as long as the First—about 4,000 years. It was much like the first, though in this case scientific and technological developments progressed somewhat more rapidly than artistic and cultural ones. In fact,

they progressed *too* quickly. The Cardassians learned all too well how to mine their planet for minerals, increase crop yields, and exploit natural resources. What they did not learn was that these actions have consequences. Even in its early, untamed days Cardassia Prime was not a "resource rich" planet by galactic standards; by the conclusion of the Second Hebitian the planet's easily-obtainable resources were nearly exhausted.

The Second Hebitian period came to an end roughly 1,000 standard years ago when creeping desertification, brought on by poor agricultural practices, finally engulfed some of the planet's chief food-growing regions. When combined with longstanding Cardassian overpopulation problems, the result was massive starvation, rioting, and civil war as brother fought brother for food. Many ancient tombs were plundered for goods to sell.

The violence and unrest lasted for several centuries. The arrival of Bajoran explorers in a solar sail vessel about 800 years ago showed the Cardassians that they were not alone in the universe, and gave them a goal to strive for. They realized there were other places which had resources they could use—they did not have to continue tearing their own planet apart. Art and spirituality forgotten in a race for survival, the Cardassians united once more, this time under a military dictatorship, and began a push for the stars. Over several hundred years they progressed from lightships, to chemical rockets, to impulse and then warp drives (with, of course, corresponding improvements in other technologies). Their museums and temples lay neglected as their civilization remade itself along militaristic lines.

The Cardassians soon colonized the fourth and fifth worlds of their system, and established bases on some others, all with the intent of acquiring resources to keep their civilization alive. Then they expanded outwards, subsuming other systems into their new "Cardassian Union"; in some cases they conquered and virtually enslaved the native races. For reasons which have never been sufficiently explained, the Cardassians expanded mainly spinward and rimward, away from their nearby neighbor, Bajor.

The Cardassians' first major contact with another warp-capable civilization was with the Klingon Empire in the year 2286. Ships from the two powers encountered each other in an area called the Betreka Nebula. It was not a peaceful first contact. Each side was looking to expand into that region, and saw the other as an interloper and invader. An exact account of what happened has never been available. Someone's trigger finger got a bit too itchy, disruptor fire broke out, and dozens of Cardassians and Klingons were killed in the resulting battle. This led to an 18-year war which both sides refer to merely as the "Betreka Nebula incident." In the end a truce was called which resulted in minor concessions from both sides but no real exchange of territory or resources.

In 2328 the Cardassians finally turned their attention to Bajor. They occupied it that year, and formally annexed it in 2339. As a planet rich in natural resources, it was a treasure trove for the Cardassians; the Bajorans were forced to flee their own planet or submit to brutal enslavement. According to some estimates, during the course of the 40-year occupation, close to a billion Bajorans were killed.

First contact between the Cardassians and the Federation occurred in late 2346. This did not go well either; the Cardassians were suspicious of the Federation, which they thought was expansionistic. In 2347, fearing that a massive attack was about to be launched from the Federation colony on Setlik III, the Cardassians struck first, massacring nearly 100 colonists. The *U.S.S. Rutledge* arrived too late to prevent the disaster, but not too late to respond, and a war began. For the next 20 years, until 2366, the two powers fought, the Federation's edge in resources being matched by the Cardassians' militaristic society and aggressiveness. Finally both sides had had enough. A truce was negotiated in 2367. For three years both sides debated the terms of a treaty, which was finally signed in 2370. The treaty established new borders for both powers, as well as a Demilitarized Zone between them. Unfortunately, this resulted in some Federation colonies becoming Cardassian territory, creating a group of disgruntled ex-Federation citizens who formed the Maquis terrorist group.

The strain of the war with the Federation, plus the determined efforts of the Bajoran resistance, made it unfeasible for the Cardassians to remain on Bajor. They withdrew from that planet in 2369, leaving behind, among other things, the orbital ore-processing station Terok Nor (which became the Federation's Deep Space 9). However, they also left Bajor in shambles, much of its natural resources gone or destroyed and its cultural treasures looted. A peace treaty negotiated by Kai Winn of Bajor and Legate Turrell of Cardassia was signed in 2371.

In 2372, a civilian rebellion overthrew the Cardassian Central Command, and the Detapa Council, long dormant, once again assumed power. However, the Klingon Empire believed that the Founders, the shapeshifting rulers of the Dominion, had infiltrated the Detapa Council, so it attacked the Cardassians (despite the protestations of its ally, the Federation). A short but violent conflict proved that there were no Founders on the Detapa Council, but destroyed much of Cardassia's industrial capability, worsening the Union's longstanding economic troubles. Assistance from the Federation did little to alleviate the problem.

Humiliated by this turn of events, the proud Cardassians allied themselves with the Dominion. The Central Command, led by the infamous Gul Dukat, returned to power and began assisting the Gamma Quadrant invaders with their war against the Federation-Klingon alliance. (Some information on the history of the war can be found in the "Deep Space Nine" chapter beginning on page 135 of the *Star Trek: Deep Space Nine Roleplaying Game* core rulebook.) Dukat, driven insane by the death of his beloved daughter Ziyal, fell from formal power; his place was taken by his former aide, Gul Damar.

Damar chafed at the humiliating treatment he had to endure at the hands of the Dominion, and near the War's end began a popular rebellion against the Union's *de facto* rulers. Although this rebellion helped to bring about the Dominion's defeat at the hands of the Federation, Damar himself was killed while storming Dominion headquarters. The Cardassian people paid a higher price still; in an effort ot quell the revolt, they killed over 800 million Cardassians, and razed countless cities, including Lakarian City. The Cardassians are now left to rebuild their world and their government.

The Cardassian Union

The Cardassian "Union" is a misleading name; Cardassian *Empire* would be more appropriate, since it functions as such, not as an alliance of systems of equal power. It encompasses several dozens star systems and a roughly equal number of inhabited or inhabitable worlds. "Members" of the Union have no voting privileges and few other civil rights; they simply do what their Cardassian masters order them to do. Some of the areas which belong to the Union, or are located in Cardassian space, include: the Algira sector; the Almatha sector; Amleth Prime (a planet located within an emission nebula; the Central Command maintains a station there); Arawath Colony; the Argaya system (near the DMZ border); the Aschelan system (a fuel depot exists on Aschelan V); the Celtris system; the Cuellar system; the Dopa system; the Kelrabi system; the Kora system (Kora II is the location of a Cardassian military academy); the Lamenda system; the Lazon system (Thomas Riker is imprisoned at the labor camp on Lazon II); Loval (the site of a weapons research facility); the McAllister C-5 Nebula; the Omekla system (Omekla III is the site of a major Cardassian shipyard); the Orias system (controlled by the Obsidian Order, which has a base and illegal shipyard on Orias III); the Pentath system (near the Cardassian-Klingon border); the Pullock system; and the Rakal system (a subterranean base exists on the fourth moon of Rakal III).

In the wake of the War, the Union's stability is precarious at best. Some stronger worlds and systems seem inclined to try to withdraw from the Union altogether; others seem interested in trying to build a true, egalitarian union of worlds.

The Demilitarized Zone

A several-light-years-wide demilitarized zone, established by the 2366 truce and 2370 treaty, protects the border between Federation and Cardassian space. The DMZ does not run through the Bajor Sector, which has never been part of Federation space. If Bajor joins the Federation, the Demilitarized Zone will be expanded to compensate.

When the DMZ was established, several colony worlds, both Federation and Cardassian, ended up on the "wrong" side of the border. While the Cardassian colonists who benefitted from this generally had no objection, the Federation colonists were outraged at being "abandoned" and formed the Maquis resistance (see below).

Worlds in the DMZ include: Dorvan V (former Federation colony founded by North American Indians); Hakton VII (former Federation colony); Juhraya (former Federation colony); Panora (Cardassian colony); Quatal Prime (former Cardassian colony poisoned with cobalt diselenide so the Maquis could use it as a base); Ronara (former Federation colony); Saltok IV; Salva II (former Federation colony); Solosos III (atmosphere poisoned with trilithium resin by Capt. Benjamin Sisko in 2373 to convince Michael Eddington to surrender; uninhabitable until approximately 2423); Umoth VIII (former Federation colony); Veloz Prime (former Federation colony converted to Cardassian colony, then poisoned with cobalt diselenide by the Maquis to drive out the Cardassians); and Volon II and III (former Federation colonies).

Although the treaty between the Cardassians and the Federation came to an end when they went to war with each other, since the War's end the Federation has voluntarily resumed observing the border.

The Cardassian Government and Military

The Detapa Council

According to Cardassian law, the Detapa Council, a group composed of civilians, military officials, and many other important Cardassians, rules the Cardassian Union. It was first established approximately 500 years ago. Theoretically the people elect Council members to their positions, but in reality other Council members, the military, the Obsidian Order, or anyone else with sufficient power and influence (in Cardassian, *vesala*) appoints them. Most

members of the Council are at least legates (the typical title for high-ranking Cardassian officials), but this is not a requirement. The Council's meeting halls and offices are

located in buildings on the Imperial Plaza in the capital on Cardassia Prime.

The Council's role is the same as that of many similar bodies—it drafts, debates, and passes laws; maintains the Cardassian economy (such as it is) and budgets for major government functions; and so forth. The Council members elect one of their own to serve as President of the Cardassian Union. Since the Council is heavily factionalized, the election always causes significant debate, politicking, and sometimes even violence.

On paper the Detapa Council controls the two most powerful institutions in Cardassian society: the Central Command (the military) and the Obsidian Order (the intelligence service). However, in truth the Council exercises little authority over either group, and each sets its own agenda. In fact, for most of modern Cardassian history the Central Command, not the Detapa Council, has been the true ruler of the Union.

Some of the Detapa Council's primary responsibilities are delegated to specific Ministries. Examples include the Ministries of Justice, Defense, Economy, Public Health & Culture, and Internal Security. A high-ranking member of the Council heads each Ministry.

The Detapa Council's power vis-a-vis the Central Command or Obsidian Order seems to have increased following the War. Many Cardassians support the idea of a more democratic government. Fundamental changes for Cardassian society may be in the offing.

The Central Command

The Central Command is the formal name of the Cardassian military (or, more specifically, its overall leadership). The Cardassian High Command, the commanders of the

divisions of the military (the Orders), leads it. Each Order (of which there are perhaps dozens) serves or patrols a specific region of space. For example, the Fourth Order patrols and protects the space near Cardassia Prime itself. The Second Order, formerly led by Gul Dukat, is usually considered the most powerful and influential of the Orders.

A high degree of regimentation and discipline characterize the Central Command. Soldiers are expected to follow orders immediately and to the letter. Disobedience and shirking are not tolerated; commanders mete out severe punishments, often involving the infliction of pain (or even execution), in the event of a violation. It trains its soldiers to be ruthless in battle; the Federation concepts of "minimum necessary force" and avoiding needless killing are not ones which the Central Command embraces.

The Central Command suffered terrible losses during the Dominion War. Its decimated ranks are faced with the potentially insurmountable challenge of rebuilding their ranks and trying to reclaim the power which was once theirs.

The Obsidian Order

The Obsidian Order, Cardassia's intelligence service, is so ruthless that it makes the Central Command look gentle and honorable by comparison, and its efficiency and skill dwarf its ruthlessness. One of the most feared intelligence agencies in the Alpha Quadrant, the Obsidian Order does not just gather intelligence for the Cardassian government, it functions as a virtually autonomous entity. It has its own ships (in direct contravention of Cardassian laws preventing it from possessing military equipment), shipyards, bases, and other facilities. Among its many other jobs, it maintains surveillance of nearly every Cardassian citizen. The Order's fleet was crippled in their failed attack on the Founder's planet.

Agents of the Obsidian Order are trained in a wide variety of skills, from the routine intelligence gathering and analysis abilities possessed by espionage agents everywhere to more exotic skills. They are perhaps best known for their creativity as assassins; they learn a wide variety of killing methods,

Cranial Implants

Cranial implants, implanted in the postcentral gyrus region of the brain, only work on Cardassians. When activated (requiring a simple mental command from the possessor), they stimulate the brain's pleasure centers by releasing large amounts of eridorphins, thus effectively "canceling out" the pain caused by torture or deprivation. However, if an implant fails (which can happen if it is used continuously for a long period of time), it causes terrible pain.

In game terms, the cranial implant provides a character with the skill Behavior Modification (Resistance) 4 (5) and the advantage High Pain Threshold, both only for purposes of resisting torture and the like.

Cranial implants are highly classified technology. Any inquiry about them, regardless of the source, automatically alerts the Obsidian Order, which will dispatch a team of agents to investigate.

including making their assassinations look like accidents. All field agents receive a special cranial implant to enable them to resist torture (a practice which the Order itself frequently indulges in when interrogating captives).

The Order weathered the end of the War much better than the Central Command, but even so is but a shadow of its once proud self. If democratization sweeps Cardassian society, it may find its power reduced even further.

The Cardassian Underground Movement

Many Cardassians are not content with the current state of affairs within the Union. They tire of the constant oppression, the poor economic conditions (which they feel could be eliminated by reducing military expenditures), and the general conduct of foreign affairs. Some of these disgruntled citizens have formed an underground movement with the express goal of turning the Union into a non-militaristic democracy. The movement's members include not only civilians (such as well-known leaders Rekelen and Hogue) but some legates and members of the Detapa Council (one such member, Legate Ghemor, was uncovered by the Obsidian Order in 2371 and forced to flee Cardassia). Although the increased vigilance brought on by the Dominion War and alliance with the Dominion curtailed their operations, they continued to work for change behind the scenes; now that more open discussion of these issues has become feasible, many members have come forward to voice their opinions publicly. Some Federation observers argue for providing support to the movement; others believe it must succeed on its own if it is to have any legitimacy.

CARDASSIAN CULTURE

Once an artistic and spiritual people, the Cardassians have neglected or abandoned much of their cultural heritage because of poverty, oppression, and increasing militarism. Ruins of the once-glorious Cardassian civilization dot the surface of Cardassia Prime, but many of them have been looted (by both civilians and the military) for valuables to sell. Whether the Cardassians will ever reclaim their lost culture and spirituality remains to be seen.

Social Life

Cardassian social life centers on the family. Cardassians value their families highly, and large extended families often live together. Children are beloved, and to abandon or fail to acknowledge one's children can lead to social disgrace. (Paradoxically, orphans are looked down upon and ignored by Cardassians.) Children are intensely educated and mentally trained so that they develop photographic memories. At age 10, all children must surrender one of their molars to the Cardassian Bureau of Identification; this makes it easier for the Obsidian Order to keep records on them, since it gives them a DNA sample for each and every Cardassian.

Very little gender discrimination exists in Cardassian society; women can hold any government position, command starships, or rise to the highest ranks of the Obsidian Order. Romantic or sexual interest in another person is often indicated by displaying overt irritation toward that person (a fact which has been endlessly exploited by Cardassian humorists and writers).

Cardassians regard old age as a sign of power and dignity; the elderly are respected and frequently consulted for advice. When a Cardassian dies, of old age or otherwise, strict and precise funeral rites are observed. Among other restrictions, no non-Cardassian can

FERENGINAR

Planet Name: Ferenginar (Ventarus Idrilon IV)

Class: M

System Data: Ferenginar has two moons. Besides Ferenginar, there are six other planets orbiting Ventarus Idrilon: three Class D planets inside the orbit of Ferenginar (with a wide "gap," the "Solar Desert," between Ventarus Idrilon III and Ferenginar). Ventarus Idrilon V is a Class K world which does not support life; the sixth planet is a Class J gas giant.

Gravity: .9 G

Year and Day: 327/22

Atmosphere: Oxygen-nitrogen; Earth-normal pressure.

Hydrosphere: Approximately 81% of Ferenginar's surface is covered with water.

Climate: The climate on Ferenginar is generally wet and humid, with standard geographical and seasonal variations. Swamps, low forests and jungles predominate; there are few mountain ranges or highland regions.

Sapient Species: Ferengi (3.7 billion).

Tech Level: Level Six

Government: Plutocracy.

Culture: The Ferengi are a race wholly devoted to commerce and the acquisition of profit.

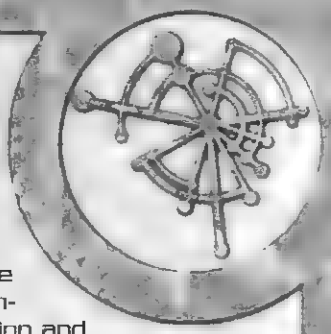
Affiliation: Head of the Ferengi Alliance.

Resources: Ferenginar is relatively resource-poor; its main resources are the skills and wealth of its people.

Places of Note: The Sacred Marketplace; the Tower of Commerce.

Ship Facilities: Ferenginar has two large ship facilities, one on the planet and one in orbit. Docking fees and space rental at both are exorbitant.

Other Details: See text



Latinum

Gold-pressed latinum is the favored medium of exchange on many of the frontiers of the Federation and other areas where the Federation credit or some other currency is not used. It and its uses were discovered by the Ferengi nearly 1,000 years ago. Its value as a currency comes from the fact that latinum ditensenide (to use its formal name) cannot be replicated. Neither existing nor predicted replicator technology is able to determine the precise proportion of matter in latinum existing in our four-dimensional space.

In its natural form latinum is a clear, silvery liquid which can be mined from rare natural deposits on a very small number of planets. The known and predicted deposits of latinum are finite (within reasonable estimations), making it a useful, and easily valued, medium of exchange. Since it is difficult to transport or trade a liquid, Ferengi scientists and engineers developed a process whereby latinum could be suspended in gold (an easily replicatable, and thus otherwise worthless, element). This created gold-pressed latinum, a substance with a unique (and, to many, beautiful) sheen. Gold-pressed latinum is generally molded into bricks and bars; there are 20 bars per brick. Latinum bars are further divided into strips (20 per bar) and slips (2,000 per bar, or 100 per strip). A single brick represents a significant sum of money; latinum can also be used to craft jewelry and similar items.

In addition to latinum, Ferengi merchants sometimes use coins made of Ludigial gold, an unreplicatable metal said to be the purest form of gold in the galaxy, as a medium of exchange. However, Ludigial gold is also very heavy (much more so than gold-pressed latinum), making large amounts of it expensive to transport, so latinum is much more commonly used.

To the Ferengi, success in business is known as "climbing the latinum stairway."

view the body (it is considered a dishonor and disgrace if this happens).

Cardassian Art

Even today, after a long period of cultural decline, the Cardassians value art and artists. There are many museums throughout Cardassian space, and wealthy patrons often support artists. Cardassian art tends more toward the abstract than the representational; symbolism is also important.

Cardassian literature, especially that written in the last thousand years or so, tends towards themes which support the military and the government. Earlier writers, such as the serialist poet Iloja of Prim (who wrote during the period of the Bajoran First Republic), tended towards more spiritualistic or purely fictional works. Later works, such as Preloc's *Meditations On A Crimson Shadow* (a science fiction novel depicting a future Cardassian-Klingon war in which the Cardassians triumph) and the *The Never Ending Sacrifice* (a prime example of the "repetitive epic" form of Cardassian literature which tells the story of seven generations of characters who selflessly serve the state) clearly reflect the more militaristic bent of modern Cardassian culture.

The Cardassians are particularly known for their architecture. While often blunt, blocky and functional, it is also capable of surprising grace and beauty. Its characteristic features include soaring archways, large columns, and half-arches (or, if you will, curved columnar structures). Cardassian architect Tavor Kell is famed throughout the Alpha Quadrant for his works.

Cardassian Religion

The Cardassian religion remains mostly a mystery to non-Cardassians. In fact, some scholars question whether the Cardassian religion has survived the modern militaristic period at all. Most of the temples were plundered for their valuables years ago, and there seems to be little in the way of an organized clergy. However, other Federation observers point to what one might consider a resurgence in Cardassian religion, particularly among those who belong to the Cardassian underground movement (or at least support its goals).

The ancient Cardassian religion seems to have focused on the worship of a large pantheon of gods. These gods ranged from the very powerful (Keldok, the sky god and "allfather" of the pantheon) to the almost trivial (the god of fingernails; "guardian angel" demiurges who were responsible for an individual's good fortune). This multiplicity of gods in turn led to a large community of clerics and vast expenditures on temples and the like.

About 5,000 years ago, at the very end of the balkanized period, a priest named Heket developed a doctrine in which he "combined" the many gods into four "Divine Presences." Worship of them (a faith known as *Telarath Joanak*) thereafter became one of the most popular faiths on Cardassia. Only within the past 1,000 years have the increasingly harsh conditions on Cardassia Prime led the people to turn away from their gods—a man concerned with daily survival has little time to go to church. Hopefully conditions will improve on Cardassia Prime sufficiently to allow religion to flower once again.

EXTERNAL RELATIONS

In the recent past Cardassia signed peace treaties with both Bajor and the United Federation of Planets. The Cardassian-Dominion alliance and Dominion War caused those treaties to be broken, and since the War's end no new treaties have been signed. Many observers expect that substantially similar treaties will eventually be negotiated.

THE FERENGI ALLIANCE

Although often discounted as a power in the Alpha Quadrant, the Ferengi Alliance, based on the Ferengi homeworld Ferenginar (located approximately 65 light-years from Bajor), possesses more influence than most other humanoids would care to admit. As one of the quadrant's primary economic powers, the Ferengi are a force to be reckoned with in the political and social arena. The fact that they are so widespread, their large ears ever wide open to all sorts of valuable (and sellable) information, only gives them more power. Their military power remains slight, but there are more ways to obtain power than with phasers.

FERENGI HISTORY

Ferengi historical records are spotty and incomplete compared to most other races', since the wet climate on Ferenginar made it difficult to keep truly permanent records until the appropriate technology evolved. However, most sociologists agree that the climate and resources of Ferenginar were primary motivating factors in the development of modern Ferengi society.

Ferenginar is, in general terms, a very wet, humid and swampy world. Wet weather occurs so often that the Ferengi language has 178 different words for "rain" (such as *glebenning*, meaning an extreme downpour) and no word for "crisp." Relatively few metals exist, and mining them is difficult; instead, most objects are made from wood or other plant-based substances. There are also comparatively few large vertebrates; most creatures on Ferenginar are fish, reptiles, insects, mollusks or small invertebrates. Thus, occupations traditional to many cultures, such as herding, hunting and mining, were never major cultural factors on Ferenginar.

Instead, the Ferengi concentrated primarily on such skills as gathering food in the swamps and creating hand-crafted items like pottery and cloth. These items in turn became the focus of vast trade networks in which merchant caravans traversed the planet, buying and selling goods as they went. Trade became the primary focus of Ferengi culture.

The first major milestone in Ferengi history was the development of currency, which occurred approximately 12,000 years ago. Metal, being relatively scarce, became the perfect medium of exchange when minted into coins, bars, and similar forms. By 10,000 years ago, the rudiments of the modern Ferengi plutocratic system of rule began to develop. At that time, the very first Grand Nagus, Gint, wrote down the now-revered Rules of Acquisition, the cornerstones of Ferengi business philosophy. They also developed the early versions of the Ferengi Commerce Authority, Ferengi Trade By-Laws, and similar institutions.

The next 8,000 years of Ferengi history are a chronicle of increasing economic sophistication. Larger bureaucracies developed, trade increased, new products and resources were developed, and trade wars replaced military conflicts. Approximately 2,000 years ago, the many disparate trade combines, corporations, joint ventures, cartels and partnerships were combined into a single world government, the Ferengi Alliance.

The Ferengi Alliance had only been in existence a few years when Ferenginar was first visited by interstellar explorers. Due to the cloudy conditions which prevail on Ferenginar, few Ferengi had ever paid much attention to astronomy. However, when they learned from their visitors (whom they have never identified to the Federation or other galactic powers) of the existence of vast new markets beyond their own world, they quickly became interested. They purchased ordinary chemical-powered rockets at first, then impulse-drive engines, and eventually, when they had built up enough money and goodwill, actual warp capability. The Ferengi were now an interstellar civilization themselves, with a market as vast as the galaxy.

Since then, the Ferengi civilization has concentrated on expanding into those markets, finding new products to sell, and exploiting the economic opportunities which the galaxy has to offer. They have developed a few colonies, such as Lappa IV, and have engaged in some quasi-military activities (often in the nature of raids or piracy), but generally prefer to leave such activities to others. Perhaps their most important accomplishment was the development of latinum, particularly in its gold-pressed form, as a medium of exchange.

Some years ago, beginning in approximately 2352, factors combined to create an unprecedented financial decline on

Ferenginar. Inflation, together with currency devaluation, threatened to topple the Ferengi economy, which would send shockwaves throughout the Alpha and Beta Quadrants. Through shrewd financial management, and some help from

the Federation and other powers, the Ferengi were able to recover from this incident, known today as the Great Monetary Collapse. Its aftereffects are still being felt on Ferenginar and elsewhere, however. The Ferengi initially hoped that the new opportunities created by contact with the Gamma Quadrant would completely wipe out these aftereffects, but the Dominion War prevented the Ferengi from completely capitalizing on them. Now that the War has ended, many Ferengi eagerly look forward to exploiting the vast, untapped markets of the Gamma Quadrant.

FERENGI GOVERNMENT

The head of state of the Ferengi Alliance is its master of commerce, the Grand Nagus. Most Ferengi fear the Grand Nagus, always an exceedingly clever and manipulative Ferengi, because he has the right to assign exclusive trade territories, monopolies, and other lucrative business opportunities—or take them away. His symbol of authority is a staff topped with a Ferengi head made out of gold-pressed latinum. The Ferengi know that, when it comes to dealing with the Grand Nagus, there's never such a thing as too much groveling.

The Grand Nagus's most feared servants are the members of the Ferengi Commerce Authority (FCA). Its agents—"Liquidators"—have the power to investigate any Ferengi business. If they find a violation, they can seize all of the offender's assets and forbid any Ferengi from doing business with him. The Liquidators pursue with special vigilance any Ferengi who violates contracts with other Ferengi, negotiates less-than-onerous labor agreements with his employees, or allows female relatives to engage in business activities. FCA Liquidators use Writs of Accountability, legal documents written on black scrolls, to require a Ferengi to produce a detailed financial statement for the FCA.

If the situation does not warrant the attentions of a Liquidator, the Grand Nagus will simply send a messenger, known as a grand proxy. The appearance of a grand proxy on a Ferengi's doorstep always causes that Ferengi concern, since a grand proxy has the power to take a cut of a Ferengi's profits for the Grand Nagus. The annotations to the Rules of Acquisition describe encounters with them as "hopeless."

Below the Grand Nagus and his cronies, the Ferengi government is run by naguses (or nagi). Nagi oversee broad areas of the Ferengi government, such as defense or public health. Below them are sub-nagi, who are in charge of all commerce within a particular district on Ferenginar (or elsewhere in Ferengi space). Captains of individual trading ships are known as *DaiMon*; this title may also be bestowed on the head of a trade mission or similar delegation (*DaiMon* often outrank sub-nagi). Nagi, sub-nagi, and *DaiMon* all supplement their allotted pay with bribes, kickbacks, and gratuities.

The capitol of the Ferengi Alliance is the Sacred Marketplace on Ferenginar. The Marketplace is an enormous domed structure where major Ferengi business deals are struck each day; the Grand Nagus makes important announcements from its Grand Steps. The Tower of Commerce, the largest building in the Ferengi Alliance, is the most important part of the Marketplace. The Grand Nagus's offices are located in the Tower on the top floor; the FCA's offices are on the 40th floor.

During the 2370s, the Grand Nagus was Zek, an avuncular and highly accomplished schemer who loves the toadying

Rules Of Acquisition

Some of the better-known Rules of Acquisition include:

1st Rule: Once you have their money, you never give it back.

6th Rule: Never allow family to stand in the way of opportunity.

9th Rule: Opportunity plus instinct equals profit.

10th Rule: Greed is eternal.

16th Rule: A deal is a deal.

21st Rule: Never place friendship above profit.

62nd Rule: The riskier the road, the greater the profit.

102nd Rule: Nature decays, but latinum lasts forever.

239th Rule: Never be afraid to mislabel a product.

263rd Rule: Never allow doubt to tarnish your lust for latinum.

285th Rule: No good deed ever goes unpunished.

of his subjects almost as much as he does his vast stores of gold-pressed latinum. However, shortly before retiring in 2375, and perhaps at the behest of his beloved Ishka, he instituted a number of reforms, including taxation and democratization, designed to make Ferengi society more progressive and fair. His appointed replacement, Grand Nagus Rom, is expected to support and advance these reforms, which are causing significant turmoil in many segments of Ferengi society.

FERENGI CULTURE

Ferengi society focuses almost entirely on commerce and the acquisition of profit. The 285 Rules of Acquisition form the cornerstones of Ferengi business dealings, and thus of Ferengi society; the typical Ferengi knows them well and is a skilled negotiator, bargainer, haggler, and salesman. In Ferengi society, anything which leads to profit is considered good. Lying, fraud, and other crimes are perfectly acceptable if they allow the perpetrator to acquire profit. Ferengi regard even murder or attempted murder of a superior as a sign of initiative and business acumen if such activities create opportunities for profit, and betraying one's confederates in crime so that one can get away scot-free with all the profits is considered honorable and praiseworthy.

However, to the Ferengi, contracts form sacred bonds and constitute one of the foundations of their society. They are rarely broken, even if onerous; a Ferengi who violates a contract will receive an unpleasant visit from the FCA. The Ferengi even regard social phenomena such as marriage and motherhood as contracts: marriages are contracted for varying lengths of time and varying terms; pregnancy is considered to be a rental; the father is the "lessee."

Most Ferengi run family businesses, ranging from small concerns to vast interstellar corporations. The male head of the household heads the business; other family members are considered exploitable labor resources. Low-status Ferengi, or those who have experienced business reversals, find employment in others' businesses until they can afford to establish their own concerns. The owner exploits them just as flagrantly as he does members of his own family. Furthermore, owners frequently extort kickbacks, sexual favors, and the like from their employees. The Ferengi abhor organized labor, since it interferes with the exploitation of laborers; a proper Ferengi labor contract does not allow for sick leave, vacations, maternity leave, paid overtime or similar employee benefits.

The Ferengi know many routes to profit. While most prefer pure commerce, some have other interests which they use to turn a profit. For example, a Ferengi skilled at science or art might become a scientist or artist—but his purpose in doing so is to perform research or create art from which he will, somehow, derive a profit. Few Ferengi have any interest in, for example, pure scientific research, exploration, or similar activities. However, some Ferengi simply "lack the lobes" for business (as the Ferengi put it). Regarded as misfits in Ferengi society, they often find their own happiness pursuing non-business-related goals and professions.

In addition to the Rules of Acquisition, many other codes and rules govern Ferengi life. The Ferengi Code, for example, is a set of ethical guidelines second only to the Rules of Acquisition in importance. Among other things, the Code mandates that subordinates must offer their lives in compensation for a superior's misdeeds, and that Ferengi males must, upon reaching adulthood (see below), "purchase an apprenticeship from a suitable role model." The Ferengi Trade By-Laws, an extensive set of economic regulations, govern all facets of Ferengi business—everything from obtaining a business license, to placing items for bid on the Ferengi Futures Exchange, to the proper bribes which one must render to sub-nagi.

FERENGI FAMILY LIFE

Ferengi society is completely male-oriented. Women have no rights whatsoever; they cannot transact business, learn or recite the Rules of Acquisition, travel, obtain an education, or wear clothing. Among their many duties, they must chew the males' food to soften it up for them before the males eat. A few women have managed to defy these restrictions secretly, and there are some indications that greater rights for women may be on the horizon, but for now blatant gender discrimination remains the norm in Ferengi society.

Male Ferengi go through two "sets" of ears—defined as their "baby" ears (the smaller ears which they have from birth until just before adolescence) and their "adult" ears (the larger ears which the baby ears grow into).

Young Ferengi, upon reaching a certain age (for male Ferengi, after their adult ears come in), have a Naming Day, in which they receive presents from their family and friends. Upon reaching the age of adulthood, Ferengi males must, in accordance with the Ferengi Code, complete the Attainment Ceremony and then purchase an apprenticeship. To raise money to do this, or when they leave home, they auction off their boyhood possessions.

Ferengi Religion

As far as sociologists can tell, the Ferengi have no religion except for the worship of the almighty profit. However, they do have some quasi-religious beliefs, mostly associated with the afterlife. According to Ferengi philosophy, when a Ferengi male dies, his spirit travels to the Divine Treasury. The Registrar meets him at the entrance to the Treasury. If the Registrar deems him worthy to enter the Treasury, he accepts the newly deceased Ferengi's bribe and admits him. Inside, under the guidance of the Blessed Exchequer and the Celestial Auctioneers, the Ferengi bids on a new life in the Celestial Auction. If he has made sufficient profit in life, he will be able to afford a new life, and thus another chance to acquire profit. If he has not, his bid will not succeed; consignment to the Vault of Eternal Destitution follows.

The bodies of Ferengi males may not, according to Ferengi law and custom, be autopsied. Instead they are vacuum-desiccated, cut into small pieces, and package in special disk-shaped containers. These containers, accompanied by Certificates of Dismemberment, are then sold. They can become popular collector's items, especially if the deceased was particularly powerful or well-regarded.

The philosophy of the *Great Material Continuum* shapes the Ferengi world-view. According to this doctrine, all sentient society is ultimately based upon having and wanting. Everyone flows from want to have to want as they float down the "great river" of material acquisition; those who can successfully and skillfully navigate the great river will enjoy prosperity in life.

Lobes

The Ferengi are known for their large, pronounced ears, which they regard as symbols of power and virility. A Ferengi who is adroit in business "has the lobes for it"; one who doesn't lacks the lobes (females, whose ears are much smaller than those of males, always lack the lobes for business). The lobes are also an erogenous zone; if a Ferengi's ears are properly massaged—a skill known as *oo-mox*—he may agree to just about anything.

Food and Entertainment

The Ferengi diet is not particularly popular among other species, since it mainly consists of insects, fungi, slugs, and the like. Some of the more common dishes include spore pie, flaked blood fleas, *lokar* beans, puree of beetle, slug liver (best served raw) and tube grubs. Favorite drinks include millipede juice and snail juice (with or without shells); the Ferengi also invented the galaxy-renowned drink synthehol.

The Ferengi enjoy games of all kinds; their innate mathematical skills make them good at calculating strategies and odds, and of course gambling can be profitable. The best-known Ferengi game is *tongo*, which features circular cards and a roulette-like wheel. *Tongo* plays include acquire, confront, initiate, risk and roll away; possible moves include challenge, evade, retreat and sell.

External Relations

The Ferengi maintain formal or informal relations with all major galactic powers (though they have relatively little to do with the Klingons or the Romulans, neither of whom like Ferengi much). Usually they concern themselves only with trade relations; military alliances and the like hold no interest for most Ferengi—after all, as the Rules of Acquisition state, both war and peace are good for business. The Ferengi just want to keep commodities flowing and latinum coming into their purses.

The Ferengi were one of the races which took a lead in making contacts in the Gamma Quadrant, since they sensed enormous opportunities for profit there. They established trade with many races, such as the Dosi and Karemma. Now that the War has ended, they hope to resume their highly profitable Gamma Quadrant trade.

The Maquis

When the Demilitarized Zone was established by the Federation-Cardassian Treaty of 2370, a number of former Federation colony worlds wound up either in the DMZ or on the Cardassian side of the border, making them Cardassian territory. Naturally many of the citizens of these colonies were upset by this turn of events. Some of them left their homes behind for other colonies in Federation space. Many chose to stay, hoping to be left to live their lives in relative peace. But some, angered by Cardassian harassment and what they perceived as abandonment by the Federation, turned to violence to ensure that their homes would remain free. These people call themselves the Maquis.

Almost all members of the Maquis were slaughtered by the Dominion following the Cardassian-Dominion alliance. Now that the War has ended, the few survivors may try to establish homes on an independent world or worlds in the region. The text below primarily describes the Maquis as they were in their heyday, the period 2370-2373.

MAQUIS GOALS AND METHODS

In the Maquis' eyes, what they are fighting for is nothing less than their own freedom and security. They are no longer Federation citizens, since they gave up that status when they rebelled against the Federation's lawfully-reached governmental decisions. Raised in the Federation on Federation principles, they certainly have no desire to belong to the harsh and dictatorial Cardassian Union, regardless of where the politicians have drawn the borders. Instead, they want to form their own government and be left to themselves.

Since they have not found it worthwhile to engage in dialogue with either the Federation or the Cardassians, and have been attacked by the Cardassians with the goal of being forced from their homes, the Maquis have become "freedom fighters" and adopted terrorist tactics. They raid ships and settlements, blow up (or otherwise destroy) enemy installations, and assassinate enemy leaders. For the most part their attacks are directed at the Cardassians, though their thefts of goods and technology are most often committed in the Federation, where security is looser. Among the actions attributed to them are the destruction of the Cardassian freighter *Bok'Nor* at Deep Space 9 in 2370; the hijacking of the *U.S.S. Defiant* in 2371; the theft from DS9 of 12 industrial replicators intended for the Cardassian Union in 2372; and the 2373 poisoning of the Cardassian colonies on Veloz Prime and Quatal Prime with cobalt diselenide.

MAQUIS RESOURCES AND SHIPS

The Maquis's resources are limited because they are a relatively small group which must operate in secrecy. They cannot maintain obvious storage bases or military depots. In fact, they hide many of their bases among ordinary colonial settlements, or on planetoids in the Badlands such as Alpha 441.

However, the acquisition of 12 industrial replicators in 2372 helped improve the Maquis's situation tremendously. While they are reluctant to establish any permanent bases with them, since bases would be vulnerable to detection and attack, by using portable power sources they have been able to operate them for short periods of time. This has provided them with the means to create much-needed weapons, munitions, ship parts, medicines and bulk items such as foodstuffs.

Despite the replicators, older ships which have been retrofitted, jury-rigged or repaired compose most of the Maquis fleet. Some larger ships are armed with photon torpedoes and Type VIII phaser banks. The most widely recognized Maquis ship, the *Peregrine*-class interceptor, was adapted from the courier vessel of the same name.

MAQUIS STRUCTURE AND LEADERSHIP

Although Starfleet Intelligence has had very little success infiltrating the Maquis, what they have learned seems to suggest that the Maquis have adopted a more or less traditional terrorist organizational structure. Instead of functioning like one large navy, the group splits itself into numerous "cells" scattered throughout sympathetic colonies, the Badlands, and nearby Federation and Cardassian space. Each cell typically has three to 12 members. Only a cell's leader remains in frequent contact with other cells; the Maquis minimize contact between "rank and file" members to prevent them from being able to reveal much about the organization if captured. On major bases, such as those in the Badlands, significantly larger groups of members are allowed to congregate.

While some Maquis leaders are simply former colonists with a knack for leadership, a number of them are former Starfleet officers or Federation officials who developed such sympathy for the aims of the Maquis that they "defected" to that organization. Starfleet Intelligence believes that from 2370 to 2373, the primary leader of the Maquis was Calvin Hudson. Hudson, a former Lieutenant Commander in Starfleet, was once assigned as an attache to the Federation colonies in the Demilitarized Zone and charged with enforcing the Federation-Cardassian Treaty. Other Starfleet personnel who became Maquis terrorists include Michael Eddington (former security officer on Deep Space 9 who was responsible for the replicator theft and cobalt diselenide poisonings; he was killed by the Jem'Hadar in 2373) and Ro Laren (a Bajoran and former crewman on the *U.S.S. Enterprise-D*; graduate of Starfleet's Advanced Tactical Training school; present whereabouts and status unknown). These officers brought to the Maquis their Starfleet training and knowledge, which enabled the terrorists to stay one step ahead of the Federation on more than one occasion. Ro, if alive, may be the current leader of the surviving Maquis.

CURRENT ACTIVITIES

Recent events have presented the Maquis with many opportunities. The weakening of the Cardassian government in the wake of the Klingon attack gave the Maquis virtually free rein in many parts of the Bajor Sector and nearby territories. That brief period allowed it to strengthen its hold on many of its worlds, establish new bases, and drum up support among disaffected citizens of the Cardassian Union.

However, the Dominion War has had a different effect. The existence of a war has caused all parties to become more heavily armed and active in the regions where the Maquis operate, and it has not been able to compete in this arms race. Since the war began the members of the Maquis have generally laid low, consolidated their gains, and taken advantage of any chance to obtain new weapons or technology. They hope that the war, whatever its ultimate outcome, will so weaken the Cardassian Union that it will leave them alone for the foreseeable future.

ALIEN SPECIES DATA FILE:

Homeworld

Home Region or Sovereign Territory

Suggested Attribute and Edge Ranges

Fitness
- Strength
- Vitality

Coordination
- Dexterity
- Agility

Size

Intellect
- Logic
- Perception

Presence
- Empathy
- Willpower

Psi
- Focus
- Range

Visual Representation

STAR TREK DEEP SPACE NINE ROLEPLAYING GAME

Special or Unique Abilities

Special or Unique Skills

Traits Common to the Species

Story Notes

Other Detail

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Background Data

Name . . . . . _____
Rank . . . . . _____
Species . . . . . _____
Position . . . . . _____
Current Assignment _____

Background History

Early Life . . . . . _____
Advanced Training _____
Professional Career _____

Attributes

Fitness . . . . . _____
- Strength . . . . .
- Vitality . . . . .

Coordination . . _____
- Dexterity . . . . .
- Reaction . . . . .

Intellect . . . . . _____
- Logic . . . . . .
- Perception . . .

Presence . . . . . _____
- Willpower . . . .
- Empathy . . . . .

Psi . . . . . _____
- Range . . . . . .
- Focus . . . . . .

Skills

Skill	Specialization	Level	Spec Level

CREATURE DATA FILE:

Type

Size

Form

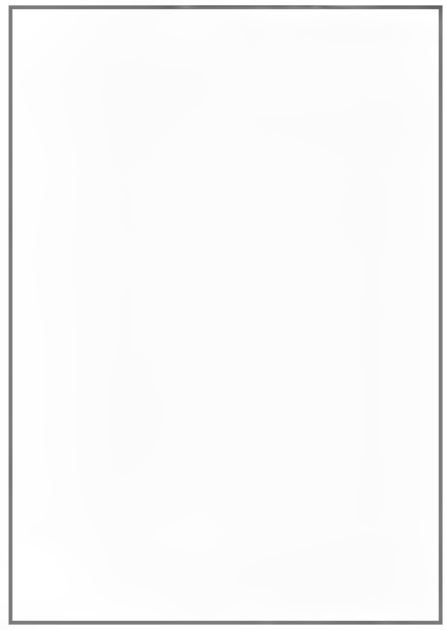
Attributes

Special Abilities/
Unusual Skills

Weapons

Base Movement

Resistance



Visual Representation

Description/Other Detail

CREATURE DATA FILE:

Type

Size

Form

Attributes

Special Abilities/
Unusual Skills

Weapons

Base Movement

Resistance

Visual Representation

Description/Other Detail

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PLANETARY DATA FILE:

738 A23 837468 • ROUTE IMPULSE 97R 548 876 223 876 001 488 223 678 224 333 224 148 004 843
001 N45 749854 • UPC IN 87 W-934 224 148 819 442 937 333 458 757 678 937 757 989 065 889
B5 387 R22 622367 82 • V-AST PARSE B5-773 757 159 870 881 343 224 148 937 333 [illegible] 876 223
L62 194 248428 • LP 74R MLE3-8 787 818 781 535 040 548 148 078 380 224 380 040 224 146
N76 224 46367 • STD 19-1 L47 RQX 889 555 077 085 151 737 148 937 333 937 643 781 333 757

STAR TREK
DEEP SPACE NINE
ROLEPLAYING GAME

Class

System Data

Gravity

Year and Day

Atmosphere

Hydrosphere

Climate

Sapient Species

Tech Level

Government

Culture

Affiliation

Resources

Places of Note

Ship Facilities

Other Detail

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PLOT CARD

Scene _____

Summation

NPCs

Setting

Notes

PLOT CARD

Scene _____

Summation

NPCs

Setting

Notes

PLOT CARD

Scene _____

Summation

NPCs

Setting

Notes

PLOT CARD

Scene _____

Summation

NPCs

Setting

Notes

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STAR SYSTEM DATA FILE:

Affiliation

System Type

Inhabited Planets

Other Planets

Other Stellar Objects

Artificial Objects

SIS

714	00303	0023	12757400	548	870	223	070	224	140	837	333	757	033	004	043
027	03473	5071	350	070	224	140	837	333	757	787	040	010	300	005	000
373	31057	0242	000357	701	535	015	540	870	223	070	224	140	540	870	223
305	30100	1310	37750	070	300	005	000	555	077	007	150	070	070	224	140
050	11373	0120	3307031	001	707	007	343	151	737	140	037	333	037	333	757

ROLEPLAYING GAME

224	140	043	714	00303	0023	12757400	548	870	223	070	333	757	033	004	043
757	837	000	027	03473	5071	350	070	224	140	837	040	010	300	005	000
			373	31057	0242		701	535	015	540	224	140	540	870	223
300	224	040	305	30100	1310	37750	070	300	005	000	150	070	070	224	140
037	333	701	050	11373	0120	3307031	001	707	007	343	037	333	037	333	757

STAR SYSTEM DATA FILE:

Affiliation

System Type

Inhabited Planets

Other Planets

Other Stellar Objects

Artificial Objects

SIS

STAR TREK DEEP SPACE NINE ROLEPLAYING GAME

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STATION/OUTPOST DATA FILE:

Location

Form

Type

Purpose

Size

Population

Tech Level

Defense

Admin

Security

Commerce

Port Facilities

Noted Organizations/ Inhabitants

Description/ Other Detail

736 468 001 498 223 878 223 878 224
919 442 678 224 837 333 458 757 876
224 146 837 333 870 881 767 897 343
787 040 787 918 815 548 148 078 390
085 321 889 555 151 737 148 837 333

- ASTRO NAV 681 G RTE
- A-BEV REC 37 11N
- EARTH S-SYS 78-1 GO
- VAR AST-9/77, 4ME NA
- DSO STD 13-1

A23 738 837488 411 00812 0923
N45 001 748854 827 03473 8732
372 31057 8242
L82 248 184428 919 89180 1310
476 224 858 11384 8128

STAR TREK DEEP SPACE NINE ROLEPLAYING GAME

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STAR TREK
DEEP SPACE NINE
ROLEPLAYING GAME

NARRATOR'S TOOLKIT

STAR TREK
DEEP SPACE NINE
ROLEPLAYING GAME

NARRATOR'S TOOLKIT

DIFFICULTY TABLE

Difficulty Number	Description
0	no roll required
3, 4, 5	Routine
6, 7, 8	Moderate
9, 10, 11	Challenging
12, 13, 14	Difficult
15+	Nearly Impossible

OPPOSED TEST MODIFIERS

Situation	Modifier to Test Result
Small Advantage	+1
Moderate Advantage	+2
Significant Advantage	+3
Dominating Advantage	+4
Small Disadvantage	-1
Moderate Disadvantage	-2
Significant Disadvantage	-3
Dominating Disadvantage	-4

MOVEMENT

Type	Rate	Difficulty
Crawl	5m per action	No roll required
Walk	10m per action	No roll required
Run	15m per action	Routine (5)
Sprint	20m per action	Moderate (7)
Swim	3m per action	Routine (4)
Jump	2m forward, 1m up	Moderate (6)
Climb	2m per action	Moderate (7)

Terrain Modifiers	
Swampy	+3
Mountainous/Steep	+2
Wet/Slick/Icy	+2
Water (2' or higher)	+2
Obstacles, many/large	+2
Obstacles, few/small	+1
Sandy	+1
Rocky	+1
Extremely flat or even	-1
Paved	-2

TEST MODIFIERS

Situation	Modifier to Difficult
Lack of proper tools or equipment	+1 (or more)
Using particularly good or high-quality equipment	-1 (or more)
Using off hand	+1
Visual Interference	
Light smoke, dim light	+1
Heavy smoke, moonlight	+2
Very thick smoke, total darkness	+3
Zero Gravity	+1

MOVEMENT MANEUVERS

Action	Difficulty	Effect
Dodge	—	Dodge roll becomes the Difficulty Number to hit dodging character
Drop to prone	—	A form of Dodge
Get to feet	3	
Move 2m+	Varies	See Movement Table for Difficulties
Dive for cover	7	A form of Dodge which allows the character to move up to 5m at no penalty; every meter beyond 5 subtracts 1 from the character's dodge roll.
Drop and roll	4	A form of Dodge which allows the character to move up to 1m at no penalty; every meter beyond 1 subtracts 1 from the character's Dodge roll.
Tackle	9	The character moves up to 5m and tackles his opponent; success knocks opponent, does 2d6 Stun damage. Grabs (see Combat Maneuvers chart). Tackle requires a Coordination Test or Unarmed Combat Test.

STAR TREK
DEEP SPACE NINE
ROLEPLAYING GAME

STARSHIP MANEUVERS

Maneuver	Difficulty
Turn to port/starboard	Routine (4)
Climb/dive	Routine (5)
Climb/dive and turn	Moderate (6)
Hard to port/starboard	Moderate (7)
Steep climb/dive	Moderate (7)
Steep climb/dive and turn	Moderate (8)
Steep climb/dive and hard turn	Challenging (9)

DEGREE OF INJURY

Degree of Injury	Difficulty to Diagnose/Heal
Stunned	Routine (4)
Injured	Moderate (7)
Wounded	Challenging (8)
Incapacitated	Difficult (13)
Near Death	Nearly Impossible (15)

UNIVERSAL COMBAT MANEUVERS (TIMED ACTIONS) (USABLE BY ANY CHARACTER)

Action	Difficulty	Damage	Notes
Aim	—	—	-1 Difficulty to hit target for each action used to Aim; characters may Aim multiple times.
Block	—	—	Character rolls either an appropriate Skill Test (Unarmed Combat) or Coordination Test, subtracts 3 to establish Difficulty for hitting him with such attacks.
Grab	9	—	Character grabs opponent to immobilize him, preventing him from taking action. Make Opposed Test using Fitness (modified by Strength, Immediate Action once per turn) each round.
Kick	8	4+1d6	
Punch	7	3+1d6	
Roundhouse Punch	8	4+1d6	
Snap Punch/Kick	6	2+1d6	

BOXING (TIMED ACTIONS) (USABLE BY CHARACTERS WHO KNOW UNARMED COMBAT (BOXING))

Action	Difficulty	Damage	Notes
Block	—	—	Parries unarmed hand-to-hand attacks. The character rolls an Unarmed Combat Test to establish a Difficulty for hitting him with such attacks.
Jab	7	4+1d6	
Uppercut	7	5+1d6	

STARFLEET MARTIAL ARTS (TIMED ACTIONS) (USABLE BY CHARACTERS WHO KNOW UNARMED COMBAT (STARFLEET MARTIAL ARTS))

Action	Difficulty	Damage	Notes
Block	—	—	Parries unarmed hand-to-hand attacks. The character rolls an Unarmed Combat Test to establish a Difficulty for hitting him with such attacks.
Disarm	9	—	Attacker and target make Opposed Fitness Tests (modified by Strength), with attacker receiving +2 to his roll. If attacker wins the Test, the target drops his weapon.
Punch	7	4+1d6	
Strike	9	2+2d6	
Throw	8	1+1d6	Target is thrown to the ground and suffers penalties for being prone until he gets to his feet (which takes an action)

SPECIAL (TIMED ACTIONS) (USABLE BY VULCAN CHARACTERS)

Action	Difficulty	Damage	Notes
Vulcan Nerve Pinch	8	3+2d6	Stun damage only; Strength does not add to the damage; see rules for "Stun Damage," page 118.

PHASER DAMAGE

Setting	Damage	Chg	Notes
1 Light Stun	(2+2d6)	1	Stun a human for 5 minutes
2 Medium Stun	(4+2d6)	2	Stun a human for 15 minutes, or a Klingon for 5 minutes
3 Heavy Stun	(6+4d6)	3	Stun a human for 1 hour, or a Klingon for 15 minutes
4 Light Thermal	8+2d6	5	Cut a 1 m hole in 10 cm of wood in 3 minutes
5 Heavy Thermal	10+2d6	8	Cut a 1 m hole in 10 cm of steel in 3 minutes
6 Light Disrupt A	12+3d6	12	Cut a 1 m hole in 10 cm of steel or rock in 30 seconds
7 Light Disrupt B	14 + 4d6	15	Kill a humanoid; cut a 1 m hole in a duranium bulkhead in 10 minutes
8 Light Disrupt C	16+4d6	20	Vaporize a humanoid
9 Light Disrupt D	24+5d6	30	Vaporize resilient alloys (beam ricochets possible)
10 Heavy Disrupt A	30+9d6	40	Vaporize any substance (energy rebound prior to vaporization common)
11 Heavy Disrupt B	40+12d6	50	Explode 10 cubic meters of rock into rubble
12 Heavy Disrupt C	60+12d6	60	Explode 50 cubic meters of rock into rubble
13 Heavy Disrupt D	80+18d6	70	Explode 100 cubic meters of rock into rubble
14 Heavy Disrupt E	100+12d6	80	Explode 160 cubic meters of rock into rubble
15 Heavy Disrupt F	120+12d6	90	Explode 400 cubic meters of rock into rubble
16 Heavy Disrupt G	160+12d6	100	Explode 600 cubic meters of rock into rubble

DISRUPTOR DAMAGE

Setting	Damage	Chg	Notes
1 Light Stun	(2+2d6)	1	Stun a human for 5 minutes
2 Heavy Stun	(4+2d6)	2	Stun a human for 15 minutes, or a Klingon for 5 minutes
3 Light Thermal	10+2d6	8	Cut a 1 m hole in 10 cm of steel in 3 minutes
4 Heavy Thermal	12+3d6	15	Cut a 1 m hole in 10 cm of steel or rock in 30 seconds; cut a 1 m hole in a duranium bulkhead in 10 minutes
5 Light Disrupt	24+5d6	35	Vaporize almost anything, including humanoids and resilient alloys
6 Heavy Disrupt	160+12d6	100	Explode 600 cubic meters of rock into glowing rubble

MELEE WEAPONS

Weapon	Accuracy	Block	Damage
Bat'leth	9	+2	5+2d6
Chaka	7	+2	4+2d6
Club	6	+1	2+2d6
D'k Tagh	9	+2	3+2d6
Kar'takin	9	+2	4+2d6
Knife	9	+1	3+2d6
Lirpa	9	+3	Blade 3+2d6 Club 2+2d6
Mek'leth	7	+2	6+2d6
Stunrod	—	+2	1 + Stun effects equal to phaser settings 1-3
Sword	7	+2	4+d6

RANGED COMBAT DIFFICULTY

Range	Difficulty
Point Blank	Routine (3)
Short Range	Routine (4)
Medium Range	Moderate (7)
Long Range	Challenging (10)

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Phaser Damage

Setting	Damage	Chg	Notes
1 Light Stun	(2+2d6)	1	Stun a human for 5 minutes
2 Medium Stun	(4+2d6)	2	Stun a human for 15 minutes, or a Klingon for 5 minutes
3 Heavy Stun	(6+4d6)	3	Stun a human for 1 hour, or a Klingon for 15 minutes
4 Light Thermal	8+2d6	5	Cut a 1 m hole in 10 cm of wood in 3 minutes
5 Heavy Thermal	10+2d6	8	Cut a 1 m hole in 10 cm of steel in 3 minutes
6 Light Disrupt A	12+3d6	12	Cut a 1 m hole in 10 cm of steel or rock in 30 seconds
7 Light Disrupt B	14 + 4d6	15	Kill a humanoid; cut a 1 m hole in a duranium bulkhead in 10 minutes
8 Light Disrupt C	16+4d6	20	Vaporize a humanoid
9 Light Disrupt D	24+5d6	30	Vaporize resilient alloys (beam ricochets possible)
10 Heavy Disrupt A	30+9d6	40	Vaporize any substance (energy rebound prior to vaporization common)
11 Heavy Disrupt B	40+12d6	50	Explode 10 cubic meters of rock into rubble
12 Heavy Disrupt C	60+12d6	60	Explode 50 cubic meters of rock into rubble
13 Heavy Disrupt D	80+18d6	70	Explode 100 cubic meters of rock into rubble
14 Heavy Disrupt E	100+12d6	80	Explode 160 cubic meters of rock into rubble
15 Heavy Disrupt F	120+12d6	90	Explode 400 cubic meters of rock into rubble
16 Heavy Disrupt G	160+12d6	100	Explode 600 cubic meters of rock into rubble

Disruptor Damage

Setting	Damage	Chg	Notes
1 Light Stun	(2+2d6)	1	Stun a human for 5 minutes
2 Heavy Stun	(4+2d6)	2	Stun a human for 15 minutes, or a Klingon for 5 minutes
3 Light Thermal	10+2d6	8	Cut a 1 m hole in 10 cm of steel in 3 minutes
4 Heavy Thermal	12+3d6	15	Cut a 1 m hole in 10 cm of steel or rock in 30 seconds; cut a 1 m hole in a duranium bulkhead in 10 minutes
5 Light Disrupt	24+5d6	35	Vaporize almost anything, including humanoids and resilient alloys
6 Heavy Disrupt	160+12d6	100	Explode 600 cubic meters of rock into glowing rubble

Melee Weapons

Weapon	Accuracy	Block	Damage
Bat'leth	9	+2	5+2d6
Chaka	7	+2	4+2d6
Club	6	+1	2+2d6
D'k Tagh	9	+2	3+2d6
Kar'takin	9	+2	4+2d6
Knife	9	+1	3+2d6
Lirpa	9	+3	Blade 3+2d6 Club 2+2d6
Mek'leth	7	+2	6+2d6
Stunrod	—	+2	1 + Stun effects equal to phaser settings 1–3
Sword	7	+2	4+d6

Ranged Combat Difficulty

Range	Difficulty
Point Blank	Routine (3)
Short Range	Routine (4)
Medium Range	Moderate (7)
Long Range	Challenging (10)

STARSHIP MANEUVERS

Maneuver	*Difficulty*
Turn to port/starboard	Routine (4)
Climb/dive	Routine (5)
Climb/dive and turn	Moderate (6)
Hard to port/starboard	Moderate (7)
Steep climb/dive	Moderate (7)
Steep climb/dive and turn	Moderate (8)
Steep climb/dive and hard turn	Challenging (9)

DEGREE OF INJURY

Degree of Injury	*Difficulty to Diagnose/Heal*
Stunned	Routine (4)
Injured	Moderate (7)
Wounded	Challenging (8)
Incapacitated	Difficult (13)
Near Death	Nearly Impossible (15)

UNIVERSAL COMBAT MANEUVERS (TIMED ACTIONS) (USABLE BY ANY CHARACTER)

Action	*Difficulty*	*Damage*	*Notes*
Aim	—	—	–1 Difficulty to hit target for each action used to Aim; characters may Aim multiple times.
Block	—	—	Character rolls either an appropriate Skill Test (Unarmed Combat) or Coordination Test, subtracts 3 to establish Difficulty for hitting him with such attacks.
Grab	9	—	Character grabs opponent to immobilize him, preventing him from taking action. Make Opposed Test using Fitness (modified by Strength, Immediate Action once per turn) each round.
Kick	8	4+1d6	
Punch	7	3+1d6	
Roundhouse Punch	8	4+1d6	
Snap Punch/Kick	6	2+1d6	

BOXING (TIMED ACTIONS) (USABLE BY CHARACTERS WHO KNOW UNARMED COMBAT (BOXING))

Action	*Difficulty*	*Damage*	*Notes*
Block	—	—	Parries unarmed hand-to-hand attacks. The character rolls an Unarmed Combat Test to establish a Difficulty for hitting him with such attacks.
Jab	7	4+1d6	
Uppercut	7	5+1d6	

STARFLEET MARTIAL ARTS (TIMED ACTIONS) (USABLE BY CHARACTERS WHO KNOW UNARMED COMBAT (STARFLEET MARTIAL ARTS))

Action	*Difficulty*	*Damage*	*Notes*
Block	—	—	Parries unarmed hand-to-hand attacks. The character rolls an Unarmed Combat Test to establish a Difficulty for hitting him with such attacks.
Disarm	9	—	Attacker and target make Opposed Fitness Tests (modified by Strength), with attacker receiving +2 to his roll. If attacker wins the Test, the target drops his weapon.
Punch	7	4+1d6	
Strike	9	2+2d6	
Throw	8	1+1d6	Target is thrown to the ground and suffers penalties for being prone until he gets to his feet (which takes an action)

SPECIAL (TIMED ACTIONS) (USABLE BY VULCAN CHARACTERS)

Action	*Difficulty*	*Damage*	*Notes*
Vulcan Nerve Pinch	8	3+2d6	Stun damage only; Strength does not add to the damage; see rules for "Stun Damage," page 118.

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DIFFICULTY TABLE

Difficulty Number	Description
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12, 13, 14	Difficult
15+	Nearly Impossible

OPPOSED TEST MODIFIERS

Situation	Modifier to Test Result
Small Advantage	+1
Moderate Advantage	+2
Significant Advantage	+3
Dominating Advantage	+4
Small Disadvantage	-1
Moderate Disadvantage	-2
Significant Disadvantage	-3
Dominating Disadvantage	-4

MOVEMENT

Type	Rate	Difficulty
Crawl	5m per action	No roll required
Walk	10m per action	No roll required
Run	15m per action	Routine (5)
Sprint	20m per action	Moderate (7)
Swim	3m per action	Routine (4)
Jump	2m forward, 1m up	Moderate (6)
Climb	2m per action	Moderate (7)

Terrain Modifiers

Swampy	+3
Mountainous/Steep	+2
Wet/Slick/Icy	+2
Water (2' or higher)	+2
Obstacles, many/large	+2
Obstacles, few/small	+1
Sandy	+1
Rocky	+1
Extremely flat or even	-1
Paved	-2

TEST MODIFIERS

Situation	Modifier to Difficult
Lack of proper tools or equipment	+1 (or more)
Using particularly good or high-quality equipment	-1 (or more)
Using off hand	+1
Visual Interference	
Light smoke, dim light	+1
Heavy smoke, moonlight	+2
Very thick smoke, total darkness	+3
Zero Gravity	+1

MOVEMENT MANEUVERS

Action	Difficulty	Effect
Dodge	—	Dodge roll becomes the Difficulty Number to hit dodging character
Drop to prone	—	A form of Dodge
Get to feet	3	
Move 2m+	Varies	See Movement Table for Difficulties
Dive for cover	7	A form of Dodge which allows the character to move up to 5m at no penalty; every meter beyond 5 subtracts 1 from the character's dodge roll.
Drop and roll	4	A form of Dodge which allows the character to move up to 1m at no penalty; every meter beyond 1 subtracts 1 from the character's Dodge roll.
Tackle	9	The character moves up to 5m and tackles his opponent; success knocks opponent, does 2d6 Stun damage. Grabs (see Combat Maneuvers chart). Tackle requires a Coordination Test or Unarmed Combat Test.

STAR TREK
DEEP SPACE NINE
ROLEPLAYING GAME

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